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PART I.

ENGRAVED PORTRAITS

Principally of the 18th and Early 19th Centuries.

1 **ABRAHAM** (C. J., Rt. Rev. Bishop).

Short half length, facing front, high stock collar.
Lithograph engraving by **Francis Holl** after **George Richmond.**
Size 21¼ by 16½ inches. Proof on India paper, with fascimiled Autograph Signature. **£1 5s**

Bishop of Wellington, New Zealand.

2 **ADDISON** (Joseph, 1672-1719).

Half length, long curled wig.
Mezzotint by **Simon** after **Kneller.**
Size 12½ by 10 inches, with margins. **£5 5s**

Essayist and Poet. Secretary for Ireland, 1708.

3 **ANTROBUS** (Sir Edmund, Bart., F.R.S., d. 1826).

Three-quarter length, standing, paper in right hand.
Mezzotint by **Geo. Clint** after **Sir Thos. Lawrence.**
Size 17¼ by 13¾ inches, with margins.
Proof with artists' names only. **£4 10s**

4 **ARNE** (Dr., 1715-1778).

Within oval, half length, powdered hair, fur-edged coat, frill and ruffles, holding piece of music in left hand.
Mezzotint by **W. Humphrey** after **R. Dunkarton.**
Size 15 by 11 inches, with margins.
Very fine impression. A state undescribed in C. Smith. **£9 9s**

Celebrated Musical Composer.

5 **ATHLONE** (Godart de Ginkell, Earl of, died 1702-3).

Three-quarter length, standing on terrace, armour, long curled wig, lace cravat, right hand holding baton, open landscape in background to right, draped curtain to left, armorial shields under.
Line engraving by **Picart** after **R. White.**
Size 13¼ by 8 inches, with margins. *Circa* 1700. **£1 10s**

General. Accompanied Wm. of Orange to England, 1688; distinguished at the Boyne and first Siege of Limerick.

459463

6 **BADDELY** (Mrs.).
Short half length, in oval, pearls in hair and round neck.
Mezzotint by **R. Lowrie** after **Zoffany.**
Size 13⅞ by 10⅞ inches, with margins. 1772. **£5 5s**

7 **BAYLEY** (Sir John, 1763-1841).
Full three-quarter length, seated, wig, robes, right hand on large book which rests on knee, left on table, curtain.
Large mezzotint by **W. Say** after **Russell.**
Size 20¼ by 14¼ inches, with good margins. 1823.
Brilliant lettered proof impression. **£4 10s**

Judge of the Court of King's Bench.

8 ——— **Another impression.**
Size 20 by 14¼ inches, with narrow margins. Line of publication missing.
Proof impression. 1823. **£4 4s**

9 **BAZAN** (Don Alvaro, Marquis de Santa Cruz).
Half length in armour, holding helmet and baton.
Line by **Paul Pontius** after **A. Van Dyck.** Mart. vanden Enden excudit.
Size 8½ by 6½ inches, with margins.
From the collection of P. Mariette. Signed by him and dated 1668. **£6 6s**

10 **BEDFORD** (Francis Russell, 2nd Earl of, 1527-1585).
Oval, with decorative scroll border, hat, fur-trimmed coat, lace collar, Order suspended round neck.
Very fine engraving by **J. Houbraken** after **Holbein.**
Size 14⅞ by 9¼ inches, with margins. 1740.
Proof impression, with engraver's name only. **£2 15s**

Ambassador to France and Scotland.

11 **BILLINGTON** (Mrs., as St. Cecilia, 1768-1819).
Full length, standing, hair loose, necklace, light robe, hands holding open book of music before her, above her a cherub about to place a wreath on her head, to right four cherubs singing, clouds in background.
Mezzotint by **Jas. Ward** after **Sir J. Reynolds.**
Size 26 by 16½ inches, with inscription. 1803.
Brilliant impression. **£36**

The most celebrated English singer of her time. Her popularity was equally great in England and the Continent, and remained undiminished to the close of her public career in 1809.

12 **BILLINGTON** (Mrs., 1768-1819). In the Character of The Peruvian.

Half length, head-dress, with feathers, pearls, etc., curling hair falling on both shoulders, fur-lined cloak, ornaments on dress.

Brunton (Miss Ann, born 1769).

Half length in oval, theatrical costume, head-dress, pointing with forefinger of left hand.

Favourite Actress. In the character of Horatio.

The pair of stipple engravings by **F. Bartolozzi** after **Rich. Cosway.**
Size 7 by 4½ inches, with margins. 1785-86.
Proof impressions before letters. The Pair, **£6 6s**

13 **BLOOMFIELD** (Robert, 1766-1823).

Half length, seated, books on table by his side.
Large and very fine mezzotint by **Young** after **Rising.**
Fine impression, full margin. Large folio. 1805. **£5 5s**

Celebrated Rustic Poet, author of "The Farmer's Boy," etc.

14 **BRITISH ADMIRALS: THE FOUR VICTORIOUS BRITISH ADMIRALS.**

Half length medallion portraits of Lord Nelson, Earl of St. Vincent, Lord Howe, and Lord Duncan, all in uniform. Decorative background of flags, cannon and swords.

Mezzotint in colours. Pub. July 8th, 1799, by **John Fairburn.**
Size 13¾ by 9¾ inches, with margins. 1799. **£7 7s**

15 **BROUGHAM** (Henry, Lord, 1779-1868).

Three-quarter length, standing, holding petition on table to right, pillars behind.

Large and fine mezzotint by **H. Meyer** after **Ramsay.**
Size 19¾ by 14 inches, large margins. *Circa* 1830. **£2 5s**

Lord Chancellor; defended Queen Caroline during her trial, 1820

16 **BUNBURY** (Lady Sarah).

Full length, sacrificing to the Graces, kneeling on a footstool, before a flaming tripod placed before a pedestal, on which is a statue of the Graces, a kneeling attendant behind (supposed to be her great friend, Lady Susan Strangways, or Mrs. Blake), pours wine into a flagon.

Mezzotint by **E. Fisher** after **Sir J. Reynolds.**
Size 23⅝ by 14½ inches, with margins. (1766.)
Fine impression.

(SEE ILLUSTRATION, PLATE No. I.). **£27 10s**

Fourth daughter of Charles 2nd, Duke of Richmond; married, 1762, Sir Thos. Charles Bunbury, Bart., from whom she was divorced; she subsequently married General the

(Continued over)

Bunbury (Lady Sarah)—*continued.*

Hon. George Napier, and was mother of the two illustrious Generals, Sir William and Sir Chas. Napier. She was one of the bridesmaids to Queen Charlotte, and report says might have been Queen herself, as she refused the addresses of the King, who was much in love with her.

17 **BUTLER** (Samuel).

Three-quarter length, standing, long wig, cravat, right hand holding drapery on hip, left arm leaning on base of pillar to right.

Mezzotint after **Zoust.**

Size 12⅜ by 10 inches, with inscription margin. *C.* 1680. **£1 10s**

Poet; Published "Hudibras."

18 **CADOGAN** (Mary, Lady).

Half length, seated, hands in lap, broad belt, veil at back of head.

Mezzotint by **J. Dean** after **Sir J. Reynolds.**

Size 15 by 11½ inches. 1787. **£7 7s**

Eldest daughter of Charles Churchill, Esq.; married, 10th August, 1777, Charles Sloane, 3rd Baron Cadogan.

19 **CAMERON** (Jenny, died 1790).

In oval, half length, powdered hair, small cap and feathers at side of head, plaid shawl, black mask in hands.

Mezzotint by **Johnson** after **Le Clare.**

Size 11 by 9 inches, with margins. *C.* 1760. **£6 6s**

An ardent advocate of the Stuart cause; celebrated for her connection with Prince Chas. Edward.

20 **CAMPBELL** (Thomas, 1777-1844).

Three-quarter length, seated, roll of papers in left hand, table to right, curtain in background.

Mezzotint by **W. O. Geller** after **T. C. Thompson.**

Size 14 by 11 inches, with margins. 1847.

Proof impression. **£1**

Celebrated Scotch Poet.

21 **CARNARVON** (Henry, Earl of, 1741-1811).

Three-quarter length, standing, in robes, powdered hair, paper and inkstand on table to left, doorway behind.

Mezzotint by **W. Ward** after **Gainsborough** and **Stuart.**

Size 19¾ by 14 inches. 1795. **£2 2s**

Created Baron Porchester 1780, and Earl of Carnarvon 1793.

22 **CARPENTER** (Lucy and Frances).
Half lengths, in oval, the elder, hat, triple necklace and bracelet; the younger, to right, feathers and flowers in hair, narrow black ribbon round neck, Arms under.
Mezzotint by **J. Watson** after **P. Lion.**
Size 19¾ by 14 inches. 1772. Artists' names and line of publication only. **£18 18s**

Daughters of General Benjamin Carpenter. Lucy, the elder, married Mr. Ramsden; Frances, the younger, married, in 1783, Sir Henry Gough, Bart. (who was created Baron Calthorpe, 1786), she died 1827.

23 **CASTRO** (John de, 1500-1548).
In oval, half length.
Line engraving by **Faithorne.**
Size 9⅛ by 6 inches. **18s**

Portuguese Viceroy of Indies.

24 **CATHARINE OF BRAGANZA.** Queen of Charles II.
Three-quarter length sitting, curls, low dress, right hand over left wrist, crown on table to left, curtain behind.
Very fine mezzotint by **A. Blooteling** after **Sir Peter Lely.**
Size 11⅝ by 8⅜ inches, with margins. *Circa* 1675.
Brilliant impression. **£14 14s**

25 ——— **Another Portrait.**
Half length, in oval, hair in curls falling on right shoulder, loose dress, ermine robe across left shoulder, fastened with brooch.
Mezzotint engraving by **E. Cooper** and **R. Williams** after **Wissing.**
Size 13¼ by 9¾ inches, with margins. *Circa* 1700. **£8 8s**

26 **CHARLES I.** 1600-1649.
Henrietta Maria, 1609-1669.
Within decorative ovals of fruit and flowers, short half lengths.
Pair of line engravings by **J. Suyderhoef** after **A. Van Dyck.**
Size 16 by 10⅝ inches. *C.* 1650.
Fine impressions. The pair, **£12 12s**

27 **CHARLES I. and HENRIETTA MARIA.**
Full lengths, standing hand in hand, within decorative border which is surrounded by armorial shields. With title "Epithalamium Gallo Brittanicum," etc., and 22 lines.
Sold by Thomas Archer.
Size 16½ by 10¾ inches.
Early impression before the crowns on the heads of the King and Queen.
Very scarce print, not in Bromley or the British Museum. **£31 10s**

28 **CHARLES II.** (1630-1685).

Half length, in oval, long wig, lace collar, armour. Verse under.
Line engraving by **Faithorne.**
Size 11 by 9 inches, with margins. *Circa* 1680.
Brilliant impression in first state. **£15 15s**

29 ——— **Another Portrait as a Child.**

Full length, standing, both hands placed on back of a large dog.
Mezzotint by **W. Vaillant** after **A. Van Dyck.**
Size 12¾ by 10⅝ inches. *C.* 1640. **£4 10s**

31 **CHATHAM** (William Pitt, Earl of, 1708-1778).

Whole length, standing in large buildings with columns, peer's robes, left hand pointing to a table, on which are papers, amongst these: "Motion made in 1775 for the recall of the Troops from Boston"; A Provisional Act for settling the troubles in America offered to the House of Lords in 1775; "Magna Charta"; "Map of North America, Long Island, Staten Island"; and long scroll, "It is doing Nothing to repeal a few Scraps of Paper or Pieces of Parchment called Acts of Parliament, But our Business is to repeal the Illwill and the animosity, unfortunately now subsisting between Great Britain and North America."

Mezzotint by **E. Fisher** after **R. Brompton.**
Size 23¾ by 18¾ inches, with inscription margin. 1789. **£42 10s**

Famous Statesman. In 1770 he attacked the American policy of the Government. Strenuously opposed the harsh measures taken in regard to the American Colonies, 1774-5, and 1777 unsuccessfully moved an address to the Crown for the stoppage of hostilities, though he was not willing to recognise the independence of the Colonies; fell backwards in a fit while opposing the Duke of Richmond's motion for the withdrawal of the English forces from America, 1778.

32 **CHESTERFIELD** (Philip, Earl of, 1694-1773).

Full length, standing, robes of the Garter, wig, collar, and George, right hand on hip, left hand on table to right, bust of Cicero in niche behind.

Large and fine mezzotint by **J. Brookes** after **Hoare.**
Size 19¾ by 13½ inches, with margins. **£6 6s**

Lord Lieut. of Ireland, 1745-6. Author of the celebrated "Chesterfield's Letters to his Son."

33 **COCKBURN** (Lady and Children).

Whole length as "Cornelia and her Children," sitting, one child on right arm, another looking over left shoulder, naked baby in her lap, on the right a pillar draped with a curtain, a macaw on the pedestal.

Cockburn (Lady and Children)—*continued.*

Large and very fine stipple engraving by **C. Wilkin** after **Sir Joshua Reynolds.**

Size 19⅞ by 15¼ inches, with margins. 1791.

Brilliant proof impression in first state, with artists' names and line of publication only in etched letters and before date was altered.

£52

Daughter of the Rev. Francis Ayscough, Dean of Bristol; married, 1769, Sir James Cockburn, Bart., M.P. for Peebles.

34 **COLLINGWOOD** (Cuthbert, Collingwood, Baron, 1750-1810).

Full length in uniform, standing, hand on rock.

Stipple by **Gaugain** and **Scriven.**

Size 22½ by 15¾ inches, with margins. 1806.

Finely printed in colours.

(See Illustration, Plate No. II.). **£75**

Celebrated Admiral; under Nelson; Second in Command at Trafalgar, 1805.

35 **COPLEY** (Catherine, Lady).

Three-quarter length, sitting, pearls in hair which falls over right shoulder, loose dress, curtain behind.

Mezzotint by **J. Smith** after **C. Kneller.**

Size 12⅜ by 9½ inches, with inscription margin. 1697. **£2 10s**

Daughter of John Purcell of Nantriba, Montgomeryshire, married Sir Godfrey Copley. She was of remarkable beauty.

36 **CORNWALLIS** (Charles, Marquis, 1738-1805).

Three-quarter length, standing, riband and star.

Stipple by **B. Smith** after **J. S. Copley.**

Size 16½ by 13¼ inches, with margins. 1798. **£6 6s**

Commanded the British against the Americans in South Carolina in 1777; surrendered with all his troops at Torktown, 1781; Governor General of India in 1786, and defeated Tippoo Saib in 1792.

37 **COSWAY** (Maria Louisa, 1759-1838).

Nearly whole length, seated, arms folded, large head-dress.

Mezzotint by **V. Green** after **Maria Cosway.**

Size 16½ by 13 inches, with inscription margin. 1787. **£15 15s**

Wife of Richard Cosway, R.A.

38 **COSWAY** (Mr. and Mrs.) Satirical Engravings.

The Macaroni Painter, or Billy Dimple Sitting for his Picture.

Richard Cosway seated foppishly attired in front of an artist who is painting his portrait.

The Paintress of Maccaronis.

Mrs. Cosway in fashionable attire, seated before an easel.

Pair of mezzotint engravings by **Earlom** after **Dighton.**

Size 13 by 9⅞ inches, with margins. *C.* 1790. The pair, **£7 7s**

39 **COVENTRY** (Maria, Countess of, died 1760).
Three-quarter length, seated, flowered dress, left hand raised to face.
Mezzotint by **R. Houston** after **J. St. Liotard.**
Size 14½ by 12 inches, with margins. *C.* 1760.
Fine impression in first state before the plate was cut. **£9 9s**

Eldest daughter of John Gunning, Esq., of Co. Roscommon. Married 6th Earl of Coventry.

40 **DERBY** (Edward, Earl of, 1752-1834).
Three-quarter length, standing on balcony, landscape in distance.
Mezzotint by **Geo. Keating** after **Thos. Gainsborough.**
Size 18 by 13⅞ inches, with margins. 1785.
Very fine impression. **£9 9s**

Succeeded his grandfather as 12th Earl 1776, married first Elizabeth, daughter of 6th Duke of Hamilton and Elizabeth Gunning; second, Elizabeth Farren.

41 **DUNCANNON** (Frederick Viscount, 1758-1844).
Half length, powdered hair, white cravat and waistcoat, pillar to right.
Mezzotint by **J. Grozer** after **Sir J. Reynolds.**
Size 14 by 10⅞ inches, with margins. 1785. **£4 4s**

M.P. for Knaresborough, succeeded his father as 3rd Earl of Bessborough 1793. He was a personal friend of Sir Joshua Reynolds.

42 **ELLENBOROUGH** (Edward, Lord, 1750-1818).
Nearly full length, seated, wig, robes, collar.
Mezzotint by **Chas. Turner** after **Sir T. Lawrence.**
Size 17¼ by 13⅞ inches, with margins. 1809. **£7 7s**

Eminent lawyer. Lord Chief Justice.

43 **ERASMUS** (Desiderius, 1467-1536).
In oval, half length, cap, fur-edged robe.
Line by **C. Koning** after **Holbein.**
Size 14¼ by 11⅜ inches, narrow margins. *C.* 1650.
Fine impression. **£9 9s**

Great reviver of Classic Literature.

44 **ERSKINE** (Hon. Thomas, 1750-1823).
Three-quarter length, standing, right arm leaning on table, hands clasped; to right books on shelves, curtain, to left inkstand and papers.
Mezzotint by **J. Jones** after **Sir J. Reynolds.**
Size 17⅞ by 13¾ inches, with margins. (1786.)
Impression without letters. **£27 10s**

Called to the Bar 1778; he was Counsel for Tom Paine and for Admiral Keppel; Attorney-General to the Prince of Wales; made Lord Chancellor of Great Britain in 1806, and created Baron Erskine.

PLATE I.

BUNBURY (Lady Sarah). Fisher—Reynolds.

See Item No. 16.

PLATE II.

LORD COLLINGWOOD. Gaugain—Scriven.
Printed in Colours.
See Item No. 34.

44a **FIELDER** (Thomas). Fruit Broker. Aged 66.

Nearly full length, standing, left arm resting on barrels of fruit, docks to left.

Mezzotint by **V. Green** after **M. Chamberlin.**

Size 18 by 14 inches, with margins. 1774. **£5 5s**

"Done at the Request of the Merchants, from a picture which was given by the Grocers, as a mark of their approbation of his conduct for a Series of Forty Years."

45 **FITZHERBERT** (Mrs. Anna Maria, 1756-1837).

Full length, seated on a bank, in handsome dress, holding book, dog by her side, trees in background.

Very beautiful stipple engraving by **Conde** after **R. Cosway.**

Size 16 by 12½ inches, with margins. 1792. **£25**

Married, first, E. Weld; second, T. Fitzherbert; and privately to the Prince of Wales, afterwards George IV.

46 ——— **Another Portrait.**

Three-quarter length, seated, left hand on knee, right hand raised to face, landscape and curtain behind.

Stipple engraving by **J. Collyer** after **J. Russell.**

Size 11¼ by 8½ inches, with margins. 1793.

Fine impression. **£5 15s**

47 **FOSTER** (Lady Elizabeth, 1759-1824).

In oval, half length, light dress, with frill round neck, sash, hair in curls.

Stipple engraving by **Bartolozzi** after **Sir J. Reynolds.**

Size 8¼ by 7 inches, with margins. 1787. **In early state before the title.**

Brilliant impression in brown. **£35**

Daughter of fourth Earl of Bristol, Bishop of Derry, married first J. Foster, Esq., second William, fifth Duke of Devonshire.

48 ——— **Another Portrait.**

In oval, half length, light dress, with frill round neck, sash, hair in curls, frilled head-dress.

Stipple engraving by **Caroline Watson** after "a drawing by **Mr. Downman** for the scenery at Richmond House Theatre."

Size 12½ by 9 inches. 1788.

Brilliant impression in brown. **£14 14s**

Daughter of fourth Earl of Bristol, Bishop of Derry, married first J. Foster, Esq., second William, fifth Duke of Devonshire.

49 **FRANCIS 1st, EMPEROR OF AUSTRIA and II. of GERMANY** (1768-1835).

Whole length, standing in robes, collar, and order, right hand on hat on table to left, pillars of balcony behind, Arms under.

Line engraving in colours.

Size 7¼ by 4 inches, with margins. *Circa* 1810. **£2 2s**

His daughter Marie Louise married Napoleon.

50 **GARRICK** (David, 1716-1779).

As Hamlet.

Three-quarter length, standing, black suit and ruffles, both hands raised before him, embattlements of castle behind.

Mezzotint by **J. McArdell** after **B. Wilson.**

Size 16½ by 13 inches, with inscription margin. 1754. **£4 10s**

51 ——— **Another Portrait.** As Steward of the Stratford Jubilee, Sept., 1769.

Half length, seated at table, almost profile, wig, looking at medallion of Shakespeare held by right hand, left hand holding wand.

Mezzotint by **J. Saunders** after **B. Vr. Cucht.**

Size 13⅛ by 11¼ inches, with inscription margin. 1773. **£3 10s**

52 **GAY** (John, 1688-1732).

Half length, in oval, cap, open collar, plain coat.

Mezzotint by **F. Kyte** after **W. Aikman.**

Size 11¾ by 10 inches, with margins. *C.* 1725. **£6 6s**

Author of the famous "Beggar's Opera."

53 **GEORGE II.** (1683-1760).

Half length, in oval frame, wig with long curls, open collar, embroidered coat, sash and star.

Mezzotint engraving by **Houston** after **Worlidge.**

Size 14 by 10 inches, with margins. *C.* 1750.

First state before artists' names and inscription on tablet. **£4 4s**

54 ——— **Ditto.** Proof in first state before the plate was made smaller.

Size 15½ by 10⅞ inches, with margins. **£4 4s**

55 ——— **Another Portrait.**

Full length, standing, wig, sash, star, standing at the top of a flight of steps, soldiers seen through balustrade.

Mezzotint by **W. Dickinson** after **R. E. Pine.**

Size 18¼ by 14 inches, with inscription margin. 1766. **£2 10s**

George II.—*continued.*

56 ——— **Another Portrait.**

Three-quarter length, wig, robes, right hand on hip, left hand on hilt of sword, crown on table to left.

Mezzotint engraving by **Faber** after **Highmore.**

Size 13¾ by 9¾ inches. 1727. **£1 10s**

57 **GEORGE IV., when Prince of Wales.**

Full length, standing, as a Kentish Bowman, plain dress, with a star and sash, holding bow in left hand, arm on base of pedestal to right, bowmen shooting at a target in distance, landscape.

Very fine stipple engraving by **Bartolozzi** after **J. Russell.**

Size 21½ by 13⅞ inches, with margins. 1795. **£4 10s**

57a ——— **Ditto.**

Brilliant proof impression in brown before all letters. **£9 9s**

58 ——— **Another Portrait, when King.**

Full half length, high collar, cravat, orders and star, own hair, engraved border round subject.

Mezzotint by **Lupton** after **A. Wivel.**

Size 13½ by 9¾ inches, with large margins. 1824.

Fine lettered proof in colours. **£2 18s**

59 **GERBIER FAMILY.**

Whole lengths, a lady sitting holding an infant, two little girls and a boy standing against her to right, in background figures of mermaids supporting verandah.

Mezzotint by **Jas. McArdell** after **Rubens.**

Size 16¾ by 18 inches, with inscription margin. 1755. **£4 10s**

Sir Balthazar Gerbier, born 1591, was a miniature painter, distinguished in Italy.

60 **GORDON** (George, 5th Duke of, 1770-1836).

Nearly full length, standing in Highland costume, right hand holding horn, mountainous scenery behind.

Mezzotint by **J. Lucas** after **George Sanders.**

Size 21¾ by 16¼ inches, with margins. 1836.

Fine impression. **£21**

General. As Marquis of Huntly served with Guards in Flanders, 1793-4; raised regiment now known as Gordon Highlanders, commanded it (1795-9) in Spain, Corsica, Ireland, and Holland, where he was badly wounded; Lieut.-General, 1808; General, 1819; commanded division in Walcheron expedition, 1809; created Baron Gordon, 1807; G.C.B., 1820; succeeded to Dukedom, 1827.

61 **GOULD** (Sir Francis Carruthers, born 1844). "Mr. F. Carruthers Gould."

Full length, standing, hands in pockets.

Original water-colour drawing made for the Vanity Fair Cartoon by **Liberio Prosperi** (Lib). Feb. 22nd, 1890.

Size 14 by 8½ inches. **£3 10s**

Caricaturist; assistant editor of Westminster Gazette; Illustrated the Christmas number of Truth for many years.

62 **GRANT** (Sir William, 1755-1832).

Full length, seated, in robes, etc., paper in right hand.

Large and fine mezzotint engraving by **McInnes** after **Sir T. Lawrence.**

Size 16 by 11 inches, with margins. 1842. **£1 5s**

Eminent Scotch Lawyer, Solicitor-General and Master of the Rolls.

63 **GREEN** (Mary and Son).

Full half length, seated, hair dressed high, curl falling on right shoulder, holding her son who sits on her lap.

Mezzotint by **Val. Green** after **P. Falconet.**

Size 13¾ by 11 inches, with inscription margin. 1770. **£7 10s**

Wife and son of Val. Green, the Celebrated Engraver.

64 **GREEN** (Valentine, 1739-1813).

Half length, bare-headed, lace cravat, coat buttoned.

Mezzotint engraving by himself after **L. F. Abbot.**

Size 15 by 18¾ inches. 1788. **£5 5s**

Eminent Mezzotint Engraver.

65 **GREVILLE** (Charles Francis, d. 1809).

Half length, plain dress, white neckerchief, powdered hair. Arms under.

Mezzotint engraving by **Meyer** after **Romney.**

Size 14 by 10 inches, with margins. 1810. **£1 5s**

F.R.S. Second son of Earl of Brooke.

66 **GREY** (Charles, 2nd Earl, 1764-1845).

Three-quarter length, standing, left arm on pillar, right hand inside coat.

Water-colour drawing by **W. Derby** after **Lawrence.**

Size 13⅜ by 9¼ inches. *Circa* 1840. **£14 14s**

Statesman. Premier in the Reform Cabinet.

PLATE III.

KEMBLE (Miss). J. Jones—Sir J. Reynolds.
See Item No. 83.

PLATE IV.

LADY MANNERS. Reynolds—Knight.
See Item No. 95.

66a **GUSTAVUS III.** 1771-1792. King of Sweden.
Half length in Court dress, powdered hair, sash, star, plumed hat on table to right.
Mezzotint by **J. Young** after **C. F. v. Breda.**
Size 13½ by 10¾ inches, with large margins. 1789.
Very fine impression of this scarce print. **£32 10s**

Made war with Russia; returned from Finland to help the Swedes and thus frustrated a plot against him. The Russian Fleet defeated at Svenskund, 1790. He was mortally wounded at a masked ball by Ankarström, 1792.

67 **GWYNN** (Eleanor, 1640-1687). **With her two Sons, CHARLES EARL OF BEAUFORT, and JAMES, LORD BEAUCLAIRE.**
Nearly whole length, sitting, hair in curls, low dress, robe across right shoulder, hand round her eldest boy, who stands at her knee, to left younger son sitting undressed, curtain and landscape.
Mezzotint by **R. Tompson** after **Lely.**
Size 13⅛ by 11½ inches, with full inscription margin. *Circa* 1675.
£21

Celebrated Mistress of Charles II.

68 ——— **Another Portrait.**
Nearly full length, seated on block, earring, long curl on left shoulder, loose dress, rocks and trees in background.
Mezzotint by **P. Van Bleek** after **P. Lely.**
Size 14¼ by 10 inches. 1751.
Fine impression. **£17 17s**

69 ——— **Another Portrait.**
Nearly full length, earring, hair in curls, low dress, left hand holding shepherd's crook, right giving flowers to lamb at her side, trees and landscape behind.
Mezzotint by **P. Schenck.**
Size 9⅞ by 7⅜ inches. *Circa* 1680. **£8 8s**

70 **HAMILTON AND BRANDON** (Duke of, 1740-1819).
Nearly full length, seated in arm chair, roll of paper in right hand, left resting on table on which are books, curtain in background.
Mezzotint by **C. Clint** after **J. Lonsdale.**
Size 17½ by 14 inches, with margins. 1804. **£12 12s**

71 **HANDEL** (Georg Friederich, 1685-1759).
To knees, standing, cap, long coat, roll of music in right hand.
Mezzotint by **C. Turner** after **Hogarth.**
Size 15 by 12 inches, with margins. 1821.
Fine impression. **£15 15s**

Celebrated Musical Composer.

72 **HARRINGTON** (John, 1592-1614).

In oval, half length, ruff, cloak, decorative border, with heraldic emblems.

Line engraving by **R. Elstrack.**
Size $7\frac{5}{8}$ by $5\frac{1}{2}$ inches. *Circa* 1640.
Verses by Donne under. **£3 3s**

Son of John Harrington, first baron; friend and correspondent of Henry, Prince of Wales; benefactor of Sidney Sussex College, Cambridge.

73 **HOARE** (Master Henry, 1785-1836).

Whole length as a child, holding a spade, a barrowful of flowers on his left, a dog on his right, landscape.

Stipple by **C. Wilkin** after **Sir J. Reynolds.**
Size $9\frac{3}{4}$ by $7\frac{3}{4}$ inches, with margins. 1789. **£6 6s**

74 **HOTHAM** (Sir Beaumont, 1737-1814).

Three-quarter length, standing, judge's robes, right hand on large folio upright on table to left.

Very fine mezzotint by **Val. Green** after **N. Dance, R.A.**
Size 20 by 15 inches, with full margins. 1797.
Brilliant impression. **£5 15s**

Eminent Lawyer. M.P., Baron of the Exchequer, Commissioner of the Great Seal.

75 **HOPE** (Master).

To waist, as a youthful Bacchus, in circular frame, band of ermine passing from right shoulder to left side, leaving the rest of body naked, left arm raised with bunch of grapes.

Mezzotint engraving by **S. Cousins** after **Sir T. Lawrence.**
Size 12 by 9 inches, with margins. 1836.
Fine proof impression. **£10 10s**

76 **HUNTLY** (George Gordon, 9th Marquis of, 1761-1853).

Full length, standing, in the robes of the Thistle, collar and badge, plumed hat in right hand, left hand to hilt of sword, curtain to right, fluted pillar in background to left.

Large and very fine mezzotint engraving by **C. Turner** after **J. Hollins.**
Size $27\frac{7}{8}$ by 17 inches, with margins. 1837. **£3 10s**

Colonel of the Aberdeen Militia; succeeded Marquis of Huntley, 1836.

77 **JAMES I.** 1566-1625. King of England.

In oval, half length, ruff, order.

Mezzotint by **J. Smith** after **A. Van Dyke.**
Size 12 by $9\frac{3}{4}$ inches, margins. 1721. **£4 10s**

78 **JARNAC** (Countess of).

Half length, sitting, in oval, low dress, hands in lap, vase of flowers to left, in distance castle, building to right.

Mezzotint by **Kingsbury.**

Size 7⅜ by 10 inches, with inscription margin. 1781. **£10 10s**

From the Strawberry Hill Collection. Inscribed in the autograph of Horace Walpole; "Wife of Chas. Rosalie de Rohan Chabot, Comte de Jarnac."

79 **JEKYLL** (Joseph, *F.R.S.*, *F.S.A.*, d. 1837).

Half length, curtain in background.

Mezzotint by **W. Say** after **Sir T. Lawrence.**

Size 12¼ by 9⅞ inches, with margins. 1818. **£1 10s**

One of the Masters of the High Court of Chancery.

80 **JORDAN** (Mrs., i.e. Dorothy Bland, 1762-1816).

In the character of Hypolita. Half length, looking to front, high hat and feathers, coat with high collar, tight sleeves, eyeglass in right hand, hilt of sword at left side.

Very fine mezzotint by **J. Jones** after **J. Hoppner, R.A.**

Size 15 by 11 inches, with margins. 1791.

A most charming portrait of this beautiful lady. **£14 14s**

Dorothy Bland assumed the name of Jordan, she was a most delightful and bewitching actress. Her intimate connection with the Duke of Clarence is well known.

81 **KAUFFMAN** (M. Angelica, R.A., 1741-1807).

Half length, in oval, seated, pearls in hair, lock of hair falls over each shoulder, holding drawing and pencil in her hands, dress trimmed with fur.

Stipple engraving by **Bartolozzi** after **Sir Joshua Reynolds.**

Size 12⅞ by 10⅜ inches, with margins. 1780.

Proof before letters, printed in red. **£15 15s**

Celebrated painter. One of the original Members of the Royal Academy.

82 **KEAN** (Edmund, 1787-1833). Celebrated Tragedian.

"The Theatrical Atlas."

Full length, standing, as Richard III. on a volume lettered "Shakespeare," supporting a large building, "Whitbread's Entire," on his back; above figures of Fame.

Caricature in colours by **C. Cruikshank.**

Size 14 by 10 inches, with margins. 1814. **£12 12s**

83 **KEMBLE** (Miss Frances, 1759-1822).

Half length, hair dressed with ribbon, frilled lapel, BLACK DRESS, mountainous landscape.

Mezzotint by **J. Jones** after **Sir Joshua Reynolds.**
Size 15 by 11 inches, with FULL INSCRIPTION MARGIN. 1784.
Brilliant impression in First State.

(SEE ILLUSTRATION, PLATE No. III.) **£63**

84 ——— **Another Portrait.**

Similar attitude, hair dressed differently, WHITE DRESS, without landscape in background.

Same artist and engraver, with inscription margin (except line of publication), artists' names only.

Size $14\frac{5}{8}$ by $10\frac{3}{4}$ inches. 1786.
Fine impression in First State. **£31 10s**

Younger sister of John Kemble and Mrs. Siddons. She married Mr. T. Twiss and was the mother of Horace Twiss, M.P.

85 **KEMBLE** (J. P., 1757-1823).

Three-quarter length, seated, white cravat, dark coat, left hand raised to chin, elbow resting on table, right hand on arm of chair.

Mezzotint by **W. Say** after **Sir Thos. Lawrence.**
Size $18\frac{1}{2}$ by $13\frac{7}{8}$ inches, with margins. (1826.) **£5 5s**

"Impression touched by Sir Thomas Lawrence."

86 ——— **Another.** Lettered Proof. **£3 10s**

87 **KEMPENFELT** (Richard, 1718-1782).

Three-quarter length, standing, naval uniform, sword, both hands leaning on long telescope, ships and boats in distance to right.

Mezzotint by **R. Earlom** after **T. Kettle.**
Size $14\frac{1}{8}$ by 11 inches, with margins. 1782. **£7 7s**

Rear-Admiral. With Vernon at Portobello, 1739; as Captain of the Elizabeth and Commodore served in East Indies, 1758; commanded the Grafton under Stevens in Expedition of 1759; present at reduction of Pondicherry, 1761; Flag-Captain to Cornish at reduction of Manila, 1762; went down with the Royal George.

88 **LAWSON** (Sir Wilfred). "Permissive Prohibition."

Full length, standing.
Water-colour drawing by **T. Nash.**
Size 12 by $7\frac{1}{4}$ inches. 1872.
Afterwards reproduced in "Vanity Fair." **£2 2s**

89 **LEFROY** (Thomas Langlois, 1776-1869).
Three-quarter length, seated, robes.
Mezzotint by **Zobel** after **Catterson Smith.**
Size 17 by 13 inches, with margins. 1855. **£2 17s 6d**
Irish Judge. Lord Chief Justice of the Queen's Bench, 1852-66.

90 **LEVIEZ** (Charles, died *circa* 1778).
Half length in oval, short wig, cloak lined with fur over right shoulder.
Fine mezzotint by **MacArdell** after **Eccard.**
Size 13 by 9 inches, with margins. *Circa* 1760.
First state, proof before any letters. **£3 3s**
Dancing Master.

91 **LIFFORD** (James Hewitt, Lord, 1709-1789).
Three-quarter length, sitting, wig, robes, right hand holding purse, left hand on knee, mace against fluted pillar to right.
Mezzotint by **W. Dickinson** after **Madden.**
Size 19⅝ by 14 inches, with inscription margins. 1775. **£8 8s**
M.P., Judge of the King's Bench. Lord Chancellor of Ireland.

92 **LOUGHBOROUGH** (Alexander Wedderburn, Lord. 1733-1805).
Three-quarter length, seated, robes, wig, curtain and pillar behind.
Mezzotint by **J. Crozer** after **Sir J. Reynolds.**
Size 18 by 14 inches, with margins. 1797. **£7 7s**
Created Earl of Rosslyn, Lord Chancellor. Attained a great reputation as a lawyer.

93 **LOUIS XVI.** 1754-1793. King of France.
In oval, half length, uniform, star, sash, Arms under.
Engraved after the picture by **T. Boze.**

MARIE ANTOINETTE, 1755-1793. Queen of France.
In oval, half length, feathered head-dress, powdered hair, low dress with jewels.
Engraved by **Curtis** after **Dufroe.**
Pair of stipples in brown.
Size 15 by 10¾ inches, with margins. The pair, **£9 9s**

94 **LYNEDOCH** (Thomas, Lord, 1748-1843).
Full length, standing, in uniform, drawn sword in right hand.
Large and fine mezzotint by **S. W. Reynolds** after **Sir T. Lawrence.**
Size 28¾ by 17¾ inches. 1831.
Brilliant proof before all letters. First state. **£8 8s**
General. Sir John Moore's Aide-de-Camp in Coruna campaign; commanded brigade in Walcheron expedition, 1809; won victory of Barossa, 1811.

95 **MANNERS** (Lady Louisa, 1745-1840).

Whole length, standing by pedestal, on which her left elbow rests, hand up to face, hair falling over left shoulder, right hand holding end of sash, draped column to right, landscape.

Very fine stipple engraving by **C. Knight** after **Sir J. Reynolds.**
Size 19¼ by 11¼ inches, with margins. 1800.
Choice impression in Early State, Artists' Names and line of publication only.

(SEE ILLUSTRATION, PLATE No. IV.). **£29 10s**

Lady Louisa Tollemache, sister of Earl Dysart. Married John Manners, of Grantham; became Countess of Dysart in her own right, 1821.

96 **MARLBOROUGH** (George, 3rd Duke of, and Family).

The Duke sitting in Court dress, with Caroline, his Duchess, and children grouped round him.
Mezzotint by **C. Turner** after **Sir Joshua Reynolds.**
Size 14¼ by 13 inches, with margins. 1838. **£7 7s**

97 **MARY, PRINCESS ROYAL OF ENGLAND, and PRINCESS OF ORANGE.** 1631-1660.

In oval, short half length, hair in curls falling over right shoulder.
Mezzotint by **A. Blooteling** after **Sir P. Lely.**
Size 14 by 10 inches, with margins. *C.* 1670. **£4 4s**

98 **MINGAY** (James, died 1811).

Three-quarter length, seated, wig, lace bands, gown, right arm on chair, left hand on table to right, on which are papers, etc.
Mezzotint by **C. H. Hodges** after **C. Romney.**
Size 19⅞ by 14 inches, with margins.
Fine impression. **£3 10s**

Bencher of Middle Temple; Recorder of Aldeburgh; Chairman of Quarter Sessions of Norfolk and Suffolk.

99 **MOORE** (Sir John).

Three-quarter length, seated, long wig, robes, collar, etc.
Mezzotint by **McArdell** after **Lely.**
Size 12¼ by 10 inches, with margins. *C.* 1750. **£2 15s**

Knight, Lord Mayor of London, 1682, and M.P.

100 **MORAY** (Alexander Stewart, 5th Earl of, died 1701).

Half length in oval, long wig, lace cravat, Arms under.
Line engraving by **P. Vandrebanc** after **C. Kneller.**
Size 17⅞ by 12 inches. 1686. **£6 6s**

Scottish Statesman. High Commissioner to the Scottish Parliament.

101 **MURCHISON** (Mrs. Barbara).

Three-quarter length, seated, low dress, hair dressed high, with ribbon, trees in background.

Mezzotint by **Wallace Hester** after **Raeburn.**

Size 19½ by 15 inches, with margins.

Brilliant proof impression, signed by the Engraver. 1904. **£5 5s**

From the original in Budapest Musée des Beaux Arts.

102 **NAPIER** (Sir Charles, died 1743).

Three-quarter length, standing, long wig, cravat, armour, left hand on plumed helmet, held up by negro attendant, tents and battle in distance.

Mezzotint by **John Smith** after **J. Sommer.**

Size 13⅝ by 10 inches, with margins. 1700. **£2 2s**

Son of Sir R. Napier of Pucknoll, succeeded as 2nd Bart. 1700.

103 **NAPOLEON BUONAPARTE** (Emperor of France, 1769-1821).

Full length, standing, in regal robes, wreath round head, right hand on book lettered "Code Civil" on table, crown and inkstand also on table, sceptre in left hand, pillar in background; Arms under.

Large and very fine engraving in colours by **Cazenave** after **Vanderwal.**

Size 27½ by 18½ inches. *Circa* 1810. **£25**

104 **NAPOLEON.**

Full length, standing in front of throne, white shoes and hose, embroidered coat to knees, sash, sword, collar, lace ruffles at neck and wrists, plumed hat, draped curtain, showing large rooms of the palace in background. Arms under.

MARIE LOUISE.

Full length, standing, robes, low dress, coronet, necklace, right hand holding edge of robes, throne, curtain and pillar in background. Arms under.

Pair of large and very fine stipple and line engravings by **Mecou** after **Isabey.**

Size 25 by 16¾ inches, with margins. *Circa* 1810. The pair, **£18 18s**

105 **GENERAL BUONAPARTE.**

Half length, in oval, long hair, above oval military emblems and cap of liberty.

MADAME BUONAPARTE (Josephine Beauharnais).

In oval, half length, hair in curls, high-plumed hat with veil at

(Continued over)

Madame Buonaparte (Josephine Beauharnais)—*continued.*

back, low dress, miniature of Napoleon; above emblems and cap of liberty.

Pair of very fine mezzotint engravings, "Engraved from the original portraits drawn from life by **Citizen L'Auteur,** Paris."

Size 13¾ by 10 inches, with margins. *Circa* 1796.

Brilliant impressions. The pair, **£35**

106 **NAPOLEON AS EMPEROR.**

Full length, standing in the garden of Malmasion, cocked hat, uniform, coat with star, right hand slipped in vest, boots and spurs, views of the Chateau behind.

Very fine engraving by **Louis Rados** after **Isabey.**

Size 30 by 20 inches.

In bistre. Brilliant proof before any letters. **£20**

107 **NAPOLEON.**

Half length, uniform, white vest, dark collar, long hair.

Mezzotint engraving by **C. H. Hodges** after **Rusca.**

Size 16½ by 11½ inches, with margins. 1797. **£18 18s**

108 ——— Full length, seated on horseback, uniform, rocks and castle in background.

Stipple engraving by **Tassaert** and **Cazenave** after **Naudet.**

Size 21½ by 15¼. *Circa* 1810. **£4 4s**

109 **RENTREE DE NAPOLEON LE GRAND DANS LA CAPITALE DE L'EMPIRE FRANCAIS, le 20 Mars, 1815.**

Full length, seated on horseback in Roman dress, wreath of laurels round head, right hand holding sceptre, female figure in clouds holding crown of stars over his head, to right; to left, female figure blowing trumpet and holding standard, "Honneur aux Braves"; cupids and female figure under.

Large and fine stipple engraving.

Size 27 by 19¼ inches. *Circa* 1815. **£5 5s**

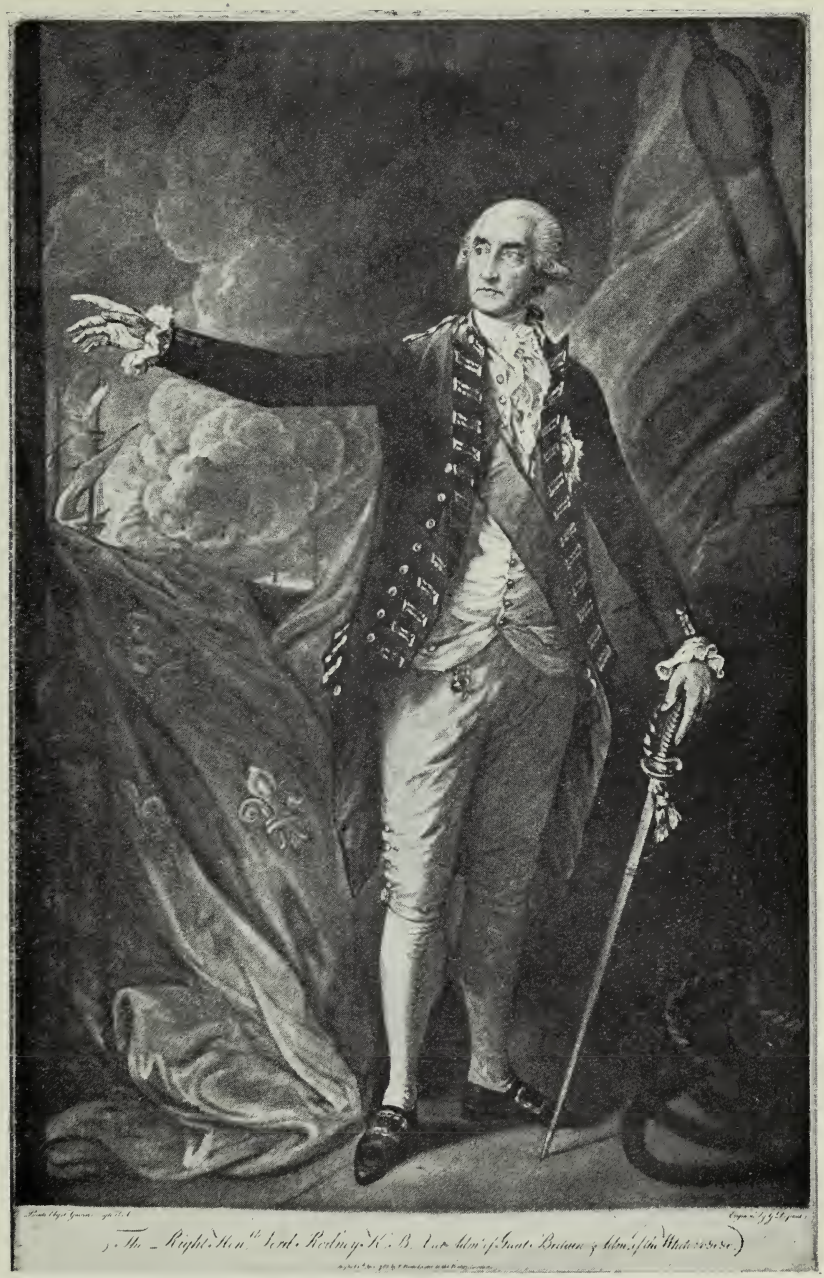
110 **NASH** (Richard, "Beau Nash," 1674-1762).

In oval, half length, wig, brooch on cravat, frill, hat under left arm.

Mezzotint by **J. Faber** after **T. Hudson.**

Size 10⅝ by 8¾ inches, with inscription margin. *Circa* 1740. **£3 18s**

"King of Bath." Established the Assembly Rooms and a code of etiquette and of dress, and became unquestioned autocrat of Bath.



LORD RODNEY. Dupont—Gainsborough.
See Item No. 137.

Plate VI

Lady Rushout and Daughter. Burke—Kauffman.

See Item No. 138.

111 **NELSON** (Admiral, Lord, 1758-1805).

Full length, standing, hat and sword in left hand, naval engagement in background.

Mezzotint by **W. Barnard** after **L. Abbott.**

Size 22¾ by 16 inches, with narrow margin top and sides, inscription cut off, but neatly remargined. 1799.

Finely printed in colours. **£63**

112 ——— **Another Portrait.**

Full length, standing in uniform, on the deck of a battleship, L'Orient and other ships firing.

Mezzotint. Published Oct. 13th, 1798, by John Fairburn.

Size 14 by 9¾ inches, full inscription, and narrow margins top and sides (not mentioned in C. Smith). **£6 6s**

Inscription: Baron Nelson, of the Nile, and of Burnham Thorpe in the County of Norfolk.
"Nelson, thy name from shore to shore shall ring, ...
E'en Arabs shout Britannia rule the waves! ! !"

113 ——— **Another Portrait.**

Full length, standing, in naval uniform, stars, and orders, left hand resting on rocks, right sleeve pinned across chest.

Large and fine line engraving by **Bowyer** after **Bromley.**
Size 26¾ by 17¼ inches.
Brilliant proof impression. **£12 12s**

114 ——— **Another Portrait.**

Small oval stipple bust on a base, surrounded with views, in colours, of 26 ships at which he assisted in the capture, and small views of Battles of Copenhagen, The Nile, St. Vincent, and Genoa.

Engraved by **T. Butterworth.**

Size 13½ by 18½ inches, with margins. 1805. **£4 4s**

115 **NELSON (The Death of).**

Lying on deck of a ship supported by sailors and officers; sailors firing.

Published 1805 by **W. Barnard.**

Size 20¾ by 24¾ inches, with margins.

Brilliantly printed in colours. **£63**

116 **NEWTON** (Sir Isaac, 1642-1727).
Three-quarter length, seated, own hair, plain coat, right arm on arm of chair, pillar in background to right.
Mezzotint by **Faber** after **I. Vanderbank.**
Size 13 by 9¾ inches, narrow margin at inscription space.
Brilliant proof before any letters and before the plate was cleaned.
A rare state. Not mentioned by Chaloner Smith. 1727. **£8 8s**

Famous Natural Philosopher and Author.

117 **NICHOLL** (Sir John, 1759-1838).
As Colonel of the St. Giles' and St. Georges' Bloomsbury Loyal Volunteers.
Half length, uniform coat, no hat, landscape to right.
Fine stipple engraving by **P. W. Tomkins** after **M. A. Shee.**
Size 13½ by 10 inches, with margins. *Circa* 1800. **£2 10s**

Judge. Dean of the Arches and Judge of the Prerogative Court of Canterbury, etc., etc.

118 **ORANGE, Frederick Henry** (Prince of, 1584-1647).
Three-quarter length, standing, hat with feather, holding baton, men and dogs seen through opening to right.
Line by **W. Delff** after **Van der Venne.**
Size 14¼ by 11¾ inches, with margins. 1619. **£9 9s**

Brother of William I. (the silent). Defeated Spaniards in a naval battle 1631. Recovered Breda 1637.

119 ——— (William I., Prince of, 1533-1584).
In oval, half length, armour, ruff.
Line by **J. Delff** after **C. Visscher.**
Size 14⅞ by 11½ inches, with margins. 1624. **£7 7s**

120 **PAGET** (Hon. Sophia Askell, 1784-1859). **"Psyche."**
Half length, standing, looking to right, holding casket with both hands, a butterfly on the top.
Stipple by **J. H. Meyer** after **Hoppner.**
Size 8½ by 6⅞ inches, no margins. 1807.
Brilliantly printed in colours. **£120**

Wife of Hon. Berkeley Paget, brother of 1st Marquess of Anglesey.

121 **PEEL** (Miss Julia, died 1893).
Whole length, a young girl, hair curls, dress low, short sleeves, sitting on the ground, dog on her lap, trees and river in background.
Fine mezzotint by **S. Cousins** after **Sir Thos. Lawrence.**
Size 18½ by 14 inches, with margins. 1833.
Brilliant impression. **£21**

Eldest daughter of Sir Robert Peel, the Prime Minister.

122 ——— **Another impression.** **£15 15s**

123 **PEMBROKE** (Lady Elizabeth, Countess of, 1737-1831) **and her Son GEORGE** (Lord Herbert, afterwards 11th Earl).

Three-quarter lengths, sitting, her son stands at her side with a book in his hand, in background pillar draped with curtain.

Very fine mezzotint by **Dixon** after **Sir J. Reynolds.**

Size 18 by 13 inches, with full inscription margin. 1771.

Choice impression in first state, proof before the title. **£24**

Lady Elizabeth, 2nd daughter of Charles, 2nd Duke of Marlborough; one of the most beautiful women of her time; married, 1756, Henry, 10th Earl of Pembroke.

124 ——— **Another impression.** **£12 12s**

125 **PETTY** (Lord Henry, 1780-1863).

To waist, sitting, rough hair, white neckerchief, full buttoned coat.

Mezzotint by **C. Turner** after **Henry Walton.**

Size 11⅞ by 9⅞ inches, with margins. 1806. **£4 4s**

From the Royal Collection, with the Crowned Monogram.

Succeeded as third Marquess of Lansdowne; Chancellor of the Exchequer; Lord President of the Council.

126 **PHILIP II.** 1527-1598. **King of Spain.**

Short half length, within decorative border, hat, ruff, Order round neck.

Line by **I. Suyderhoef** after **A. van Moor.**

Size 15¾ by 10¾ inches, with margins. *Circa* 1650. **£2 10s**

127 **PHILIP III.** 1578-1621. **King of Spain.**

Short half length, within decorative oval ruff, armour. Order round neck.

Line by **I. Suyderhoef** after **P. Soutman.**

Size 16 by 11 inches, with margins. *Circa* 1650. **£2 10s**

128 **PITT** (Wm., 1759-1806).

Three-quarter length, seated, powdered hair, robes of office, right hand on paper on table to left.

Mezzotint by **John Jones** after **Romney.**

Size 18¾ by 14 inches, with margins. 1789. **£22 10s**

Second son of Wm. Pitt; Earl of Chatham; Chancellor of the Exchequer.

129 ——— **Another Portrait.**

Three-quarter length, standing, plain coat buttoned across chest, frill and ruffles, paper in right hand, curtain to left.

Mezzotint by **J. Murphy** after **W. Miller.**

Size 20¼ by 14¼ inches, full inscription margins. 1797.

Brilliant impression. **£16 16s**

Pitt (William)—*continued.*

130 ——— **Another Portrait.**

Three-quarter length, standing, plain coat buttoned, powdered hair, frill and ruffles, hands holding paper, " A Bill " on table, on which are writing materials, cloak to right.

Large and fine line engraving by **J. K. Sherwin** after **Thos. Gainsborough, R.A.**

Size 20 by 14½ inches, with good margins. 1789.

Proof impression with inscription in thin lettering. **£7 7s**

131 ——— **Another Portrait.**

Full length, standing, right hand on paper on table on which are books and writing materials, chair, pillar and curtain in background.

Line engraving by **T. Bragg** after **J. Hoppner.**

Size 28½ by 18 inches, with margins. 1810. **£2 10s**

Celebrated Statesman. Premier.

132 **PRICE** (Miss).

Whole length, a little girl, her hands crossed; in a landscape with lambs; on the right a pedestal, surmounted by a vase, on the left, lambs and trees.

Mezzotint by **Jas. Watson** after **Sir J. Reynolds.**

Size 13⅜ by 11 inches, with margins. 1770.

First State. **£12 12s**

Daughter of Uvedale and Lady Caroline Price.

133 **RAMSAY** (Allen, 1685-1758).

In oval, half length, cap, plain coat, collar open.

Mezzotint by **C. White** after **W. Aikman.**

Size 13¾ by 9¾ inches. *Circa* 1725. **£3 10s**

Author of many poetical works, mostly connected with Scotland.

134 **RAYLEIGH** (Lord, born 1842). **" Argon."**

Half length, standing at table, on which are various instruments.

Original water-colour drawing made for the Vanity Fair Cartoon by **F. T. Dalton.** Dec. 21, 1899.

Size 12½ by 7¼ inches. **£5 5s**

Scientific Adviser to Trinity House since 1896; Professor of Experimental Physics, 1879-84; Secretary to Royal Society, 1887-96; Professor of Natural Philosophy, Royal Institution, 1887-1905; published numerous scientific papers.

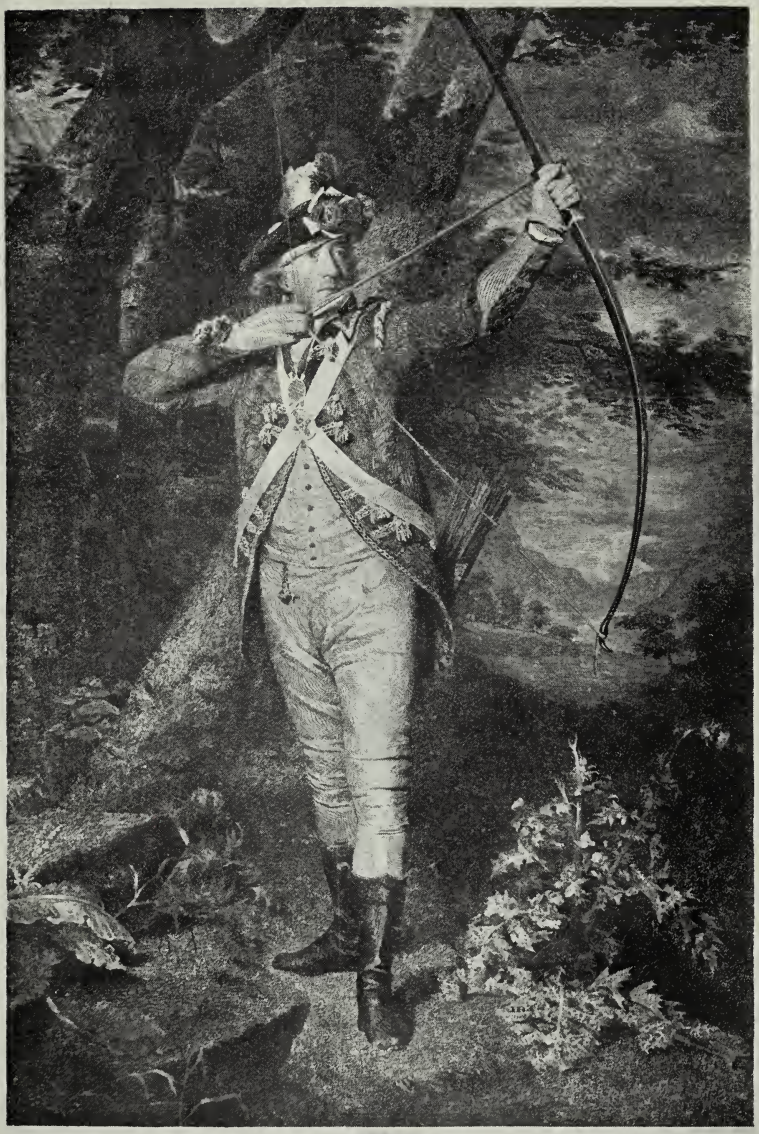
135 **REDESDALE** (John Mitford, Lord, 1748-1830). **Lord Chancellor of Ireland, 1803.**

Three-quarter length, seated, long wig, robes, right arm resting on table.

Large mezzotint engraving by **C. Clint—T. Lawrence.**

Size 21½ by 16½ inches. 1804. **£5 5s**

PLATE VII.



NATHANIEL SPENS. Bengo—Raeburn.
See Item No. 161.

COUNTESS TALBOT. Green—Reynolds.
See Item No. 170.

136 **RODDAM** (Robert, 1719-1808).

Half length, powdered hair, naval uniform, frill.
Mezzotint engraving by **Henry Hudson** after **L. F. Abbot.**
Size 15 by $10\frac{7}{8}$ inches, with margins. 1789. **£7 7s**

Admiral; served successively in the North Sea, at New York, and in the West Indies, where he was captured by French, 1757.

137 **RODNEY** (Georges Brydges Rodney). **Admiral, 1719-1792.**

Full length, standing on quarter deck, left hand on sword.
Mezzotint by **C. Dupont** after **Gainsborough.**
Size $23\frac{1}{8}$ by $15\frac{3}{8}$ inches, with margins. 1788.
Choice Impression in Early State.
(See Illustration, Plate No. V.). **£84**

Governor of Newfoundland, 1748-52. Reduced Martinique, and took possession of St. Lucia, Grenada and St. Vincent, 1762; held command at Jamaica, 1771-4; defeated French under De Grasse off Dominica, 1782.

138 **RUSHOUT** (Lady and Daughter, died 1818).

Whole length, seated on a bank, hair in curls, with pearls, low dress, short sleeves, lace scarf, daughter by her side holding garland of flowers, high trees behind and in distance mountainous landscape.
Large oval stipple engraving by **T. Burke** after **A. Kauffman.**
Size $13\frac{3}{8}$ by $10\frac{3}{4}$ inches, with full margins. 1784.
Finely printed in a very rich red.

(See Illustration, Plate No. VI.). **£72 10s**

One of the most highly-esteemed engravings by Thos. Burke, who is generally acknowledged as the Master of Stipple engravings, and this print is perhaps his chef d'Œuvre. Lady Rushout was the beautiful daughter of Humphrey Bowles, Esq., of Wanstead. Wife of John Rushout, created Lord Northwich.

139 **RUSSIA** (Alexander II., Emperor of).

"La Civilisation Russe."
Full length, seated, uniform, crown, sword in left hand.
Original water colour drawing for the Vanity Fair Cartoon.
By **J. Tissot.** October 16, 1869.
Size 7 by 12 inches. **£15 15s**

140 **RUYTER** (Michel Adrianzoon van, 1607-1676).

In oval, half length.
Etching by **A. Blooteling.**
Size 11 by $8\frac{1}{2}$ inches. **£7 7s**

Dutch Admiral.

141 **SALE** (Sir Robert Henry, 1782-1845).

Three-quarter length, standing, in full uniform.

Mezzotint by **T. L. Atkinson** after **H. Moseley.**
Size 17 by 13¼ inches, with margins. 1845. **£2 10s**

Indian Officer, defender of Jalalabad; killed at Mudki.

142 **SARDOU** (Victorien, born 1831). **"Thermidor."**

Full length, standing, cap, stick in right hand, papers in left.

Original water-colour drawing made for the Vanity Fair Cartoon by **F. B. Guth.** May 2, 1891.
Size 12½ by 6⅞ inches. **£8 10s**

Dramatist. Member of the French Academy.

143 **SARSFIELD** (Marie, Vicomtesse de, died 1781).

Three-quarter length, in oval, hair high, veil at top, striped dress, with fur-trimmed robe over, left elbow and hands leaning on pedestal to right, behind it a curtain, mask in left hand.

Mezzotint by **Val. Green.**
Size 13⅞ by 11 inches, with margins. *Circa* 1780. **£5 5s**

144 **SAUNDERS** (Madame Philadelphia).

Nearly full length, reclining, loose dress, right arm leaning on rock to left, holding staff, left hand outstretched feeding lamb with leaves to right, landscape behind.

Mezzotint by **A. Browne** after **Lely.**
Size 13⅜ by 9⅞ inches. *Circa* 1685. **£1 16s**

145 **SCOTT** (Sir Walter, 1771-1832).

Nearly half length, dark coat.
Stipple by **Wm. Walker** after **Sir Henry Raeburn.**
Size 11 by 9¼ inches, with margins. 1826.
Proof impression on India paper. **£31 10s**

146 **SEFTON** (Lady Isabella, died 1819).

Half length in circle, head-dress of pearls entwined in a gauze veil, which falls over her left shoulder, strings of pearls across her bosom.

Mezzotint engraving by **J. Watson** after **Sir J. Reynolds.**
Size 13⅜ by 11 inches, with margins. 1771. **£9 9s**

From Sir Thomas Lawrence's Collection.

147 **SELIM III.** (Sultan of Turkey, 1761-1808).

In oval, half length, turban and plumed cap, view of Constantinople under.

Stipple engraving by **L. Schiavonetti** after **Constantin Capon.**
Size 17½ by 11¼ inches, with margins. *Circa* 1790.
Finely printed in colours. **£4 4s**

Son of Mustapha III.; deposed by the Janissaries, 1807; murdered 1808.

148 **SELWYN** (Rt. Rev. George Augustus).

Three-quarter length, standing in clerical dress on terrace, right hand holding book resting on table, landscape with trees in background.

Lithograph engraving by **S. Cousins** after **George Richmond.**
Size 21 by 14½ inches.
Proof on India paper, with facsimiled autograph signature. 1842.
£3 3s

Bishop of New Zealand, 1841.

149 **SEYMOUR** (Lady Catherine).

Nearly full length seated, necklace, loose dress, right arm on bank to left, left hand across lap holding flowers, landscape with house in distance to right.

Mezzotint. **A. Browne.** Executed after **P. Lely.**
Size 13½ by 10 inches, with margins. *Circa* 1670. **£1 15s**

Daughter of Sir Robert Lee, of Billesby, Co. Warwick, second wife of Frances (created Lord Seymour of Troubridge, who died 1664).

150 **SHERIDAN** (Eliz. Ann Linley, died 1792). **As St. Cecilia.**

Full length, seated, playing organ, children on her right singing.

Mezzotint by **W. Dickinson** after **Sir J. Reynolds.**
Size 18 by 14 inches, with margins. 1776. **£27 10s**

Beautiful and accomplished singer; married to R. B. Sheridan, the statesman and dramatist.

151 **SIDDONS** (Mrs., 1755-1831). **As the "Tragic Muse."**

Full length, seated in large arm chair, left arm raised with the elbow resting on arm of chair, a tiara on her head, strings of pearls round neck looped at bosom, behind the chair stand two emblematical figures of "Crime" and "Remorse."

Large and very fine stipple engraving by **Haward** after **Sir J. Reynolds.**
Size 25 by 17¾ inches. 1878.
Most brilliant impression in second state, with inscription in open letters. **£52 10s**

The greatest English tragic actress.

Siddons (Mrs., 1755-1831)—*continued.*

152 ——— **Another Portrait. In the character of "Zara."**
Half length, in oval, turban, with plume and feathers, veil at back, jewelled belt, left hand across waist, pointing towards left.
Very fine mezzotint by **J. R. Smith** after **Sir Thos. Lawrence.**
Size 15 by 11 inches, with margins. 1783.
Brilliant impression in First State. **£35**

In the character of "Zara" (in the "Mourning Bride," Act 2, Scene the last).

153 ——— **Another Portrait.**
Full length, standing in white dress on a pedestal lettered "Hermione," curtain draped behind her.
Engraving by **P. Roberts** after **Hounson.**
Size 13 by 10 inches, with margins.
Very fine engraving. **Brilliantly printed in colours.** **£10 10s**

154 **SIDNEY** (Hon. Robert and Dorothy).
Whole lengths, children, girl on left sitting on bank of stream, boy to right, holding dog's head between his hands and looking towards his sister, castle and lake in distance to right.
Mezzotint by **A. Browne** after **P. Lely.**
Size 11 by 14⅜ inches. *Circa* 1680. **£5 15s**

Children of Philip, 3rd Earl of Leicester. Robert succeeded as 4th Earl in 1697; died 1702.

155 **SMITH** (John, 1654-1720).
Half length, cap with fur edges, loose gown, holding print of Sir Godfrey Kneller.
Mezzotint by **J. Smith** after **Kneller.**
Size 12 by 10 inches, with margins. 1716. **£7 7s**

Mezzotint Engraver.

156 **SOMERS** (John, Baron, 1651-1716).
Half length, long curled wig, right hand on hip, left holding book resting on table.
Line engraving by **Vertue** after **Kneller.**
Size 14¼ by 10¼ inches. *Circa* 1730.
Fine proof impression before any letters. **£3 3s**

Lord Chancellor of England.

157 **SOUTHAMPTON** (Elizabeth, Countess of).
Full length seated, hair dressed with pearls, earring, necklace, low dress, embroidered screen, with trees and landscape behind.
Mezzotint by **R. Tompson** after **Van Dyke.**
Size 17 by 10⅝ inches, inscription margin. *Circa* 1670. **£4 10s**

Daughter of John Vernon, Esq., of Hodnet, Co. Derby. Married Henry Wriothesley, 3rd Earl of Southampton, who died in 1624.

158 **SPENCER** (George John, 2nd Earl, when Lord Althorp, 1758-1834).

Full length, standing in Vandyke dress, long hair, leaning on left elbow, on the pedestal of a column, on which a curtain is draped, his right hand holds a book, landscape with trees.

Mezzotint engraving by **Chas. Townley** after **Sir Joshua Reynolds.**

Size 19⅞ by 14 inches, with margins. 1800. Fine impression. **£25**

From the Royal Collection, and with the monogram V.R. First Lord of the Admiralty. His administration at the Admiralty was signalised by a series of brilliant naval successes; singled out Nelson and sent him to win the battle of the Nile.

159 **SPENCER** (Georgina, Countess).

In oval, half length, hair dressed high, dark coat, lace tie.

Stipple engraving by **Bartolozzi** after **Gainsborough.**

Size 8¾ by 6¼ inches, with margins. 1783. **£3 3s**

160 **SPENCER** (Lord Henry and Lady Charlotte).

Whole lengths, in Italian landscape, the boy in Vandyke dress, his left hand in the right hand of his sister, who is telling his fortune.

Stipple engraving by **J. Jones** after **Sir J. Reynolds.**

Size 11¾ by 9¾ inches, with margins. 1790. **£7 7s**

Children of George, 3rd Duke of Marlborough.

161 **SPENS** (Nathaniel, *M.D.*, 1728-1815).

Full length, in uniform of "The Scottish Archers," standing under trees, drawing bow; landscape with trees.

Line engraving by **J. Bengo** after **H. Raeburn.**

Size 23⅝ by 15¾ inches, with margins. 1796.

Brilliant open letter proof impression.

(SEE ILLUSTRATION, PLATE No. VII.). **£52 10s**

Scottish Physician and Archer.

162 **STELLINGWERF** (Augustus). **Dutch Admiral.**

Half length, standing, left hand resting on cannon, sea and ships behind.

Line by **A. Blooteling** after **L. Van der Helst.**

Size 15¾ by 14⅝ inches, with margins. *Circa* 1670. **£6 6s**

163 **STRAFFORD** (Thomas Wentworth, Earl of, 1593-1641).

Execution of Earl of Strafford.

Rare Broadside, in Dutch and French, relating to his Execution. Half of the top portion of sheet is occupied with a finely-engraved portrait in armour of the Earl, with a view of the beheading behind, by **C. vander Pass.** "Gedruct voor Chrispyn vander Pass, by Jan van Hilton, Anno 1641."

Size 16 by 12½ inches. **£3 7s 6d**

Strafford (Thomas Wentworth, Earl of, 1593-1641)—*continued.*

164 ——— **Another Portrait.**

In circle, half length, armour.
Line engraving by **Houbraken.**
Size 14¾ by 9½ inches, with margins. 1740.
Fine proof impression before any letters. **£3 3s**

Statesman; chief adviser to Charles I., executed on Tower Hill.

165 **STRATHALLAN** (Lord).

Full length, standing, robes, right hand resting on document which lies on table to right, left holding robe, column in background.
Large engraving by **J. Faed** after **J. M. Barclay.**
Size 27 by 16½ inches, with margins.
Autograph proof on India paper. 1848. **£4 10s**

166 **STUART. Charles Edward** (Prince, grandson of James II., the "Young Pretender.")

Nearly whole length, standing, in cuirass, holding truncheon, helmet before him.

HENRY BENEDICT MARIA CLEMENT. (Cardinal York, brother of Prince Chas. Edward).

Nearly whole length, standing in armour, holding truncheon, helmet before him.
Pair of line engravings by **J. Daullé.**
Size 16 by 11 inches, with margins. *Circa* 1760. The Pair, **£9 9s**

167 **STUART** (Hon. Sir Charles, K.B. B. 1753).

To knees, standing, uniform, star, sword in right hand.
Mezzotint by **S. W. Reynolds** after **C. Romney.**
Size 17½ by 13⅞ inches, with inscription margin. 1803. **£9 9s**

General; fourth son of John Stuart, 3rd Earl of Bute; captured Minorca from the Spaniards, 1798.

168 **SULLIVAN** (Sir Arthur Seymour, 1842-1900).

"English Music."
Full length, standing, monocle, baton in right hand.
Original water-colour drawing by **C. Pelligrini (Ape).** March 14, 1874.
Size 12 by 7 inches. **£14 14s**

Famous composer. Mus.D., principal professor at the Kneller Hall; principal of the National Training School for Music.

169 **SUVAROW** (Alexander Vassilovich, Count Rymniski, Prince Italinski, 1730-1800).

Full half length, powdered hair, military coat, sash.
Mezzotint by **H. S. Coed** (C. H. Hodges).
Size 18½ by 13½ inches, with margins.
Brilliant impression. 1799. **£9 9s**

Celebrated Russian Field Marshal.

170 **TALBOT** (Charlotte, Countess, died 1804).

Whole length, in long robe, gauze scarf, taking a vase from a flaming tripod, in her left hand is a chalice, in the distance is a statue of Minerva, behind column and curtain, trees.

Large and very fine mezzotint by **Val. Green** after **Sir Joshua Reynolds.**

Size 25 by 15⅛ inches, with margins. 1782.

Brilliant impression in first state, artists' names and line of publication in etched letters.

(See Illustration, Plate No. VIII.). **£150**

Daughter of Wills Hill, 1st Earl of Hillsborough. Created, 1739, Marquess of Downshire. Married John, 1st Earl Talbot.

171 ——— **Ditto.** Fine impression in second state. **£42 10s**

172 **TAYLOR** (Mrs., afterwards Lady).

Three-quarter length, in a landscape, head-dress of feathers, a striped muslin dress, scarf over the shoulders, right arm bent, left hand holding up her dress.

Mezzotint by **Wm. Dickinson** after **Sir J. Reynolds.**
Size 16 by 13 inches, with margins.
Fine impression.

(See Illustration, Plate No. IX.). **£63**

Elizabeth Gooden Houghton, daughter and heir of Philip Houghton, of the island of Jamaica; married John Taylor, F.R.S., of Lysson Hall, of the same island. He was created a Baronet, 1786.

173 **THOMOND** (Murrough O'Bryen, 1st Marquess of, 1724?-1808).

Nearly whole length, seated in arm chair by table, hand on book, star on coat.

Mezzotint by **S. W. Reynolds** after **J. Hoppner.**
Size 17¾ by 14 inches, with margins. 1808. **£6 10s**

174 **THURLOW** (Edward, Lord, 1736-1806).

Nearly full length, seated, wig and robes, mace, etc., on table to right, Arms under.

Large and fine stipple engraving by **F. Bartolozzi** after **Sir Joshua Reynolds.**

Size 19¾ by 15 inches, with margins. 1782. **£5 5s**

175 ——— **Another Impression.**

Size 19⅜ by 14¼ inches, with margins. 1782. **£4 10s**

176 **TITCHFIELD** (Marquess of, 1768-1854).

Full length, when a youth, in a landscape, Vandyck dress, a stick in his right hand, rosettes on shoes, a large tree behind him.

Mezzotint by **T. Jehner** after **Sir J. Reynolds.**

Size 17⅞ by 13¾ inches, with margins. 1777. **£15 15s**

Wm. Henry Cavendish, son of 3rd Duke of Portland, the distinguished Statesman. Succeeded his father as 4th Duke, 1809; married, 1795, Henrietta, eldest daughter of General Scott, of Balcomie.

177 **TOWNSHEND** (Rt. Hon. Chas., 1725-1767).

Half length in oval, loose dress.

Mezzotint by **John Dixon** after **Sir Joshua Reynolds.**

Size 14½ by 10⅞ inches, with margins. 1770.

Fine impression. **£10 10s**

Brilliant orator in the House of Commons; Paymaster to the Forces under Lord Rockingham in 1765, and Chancellor of the Exchequer in 1766 under Lord Chatham. It was he who proposed the fatal resolution of taxing the Colonies, which occasioned the American War.

178 **TOWNSHEND** (John, Lord, 1757-1833).

Half length, in square border, powdered hair, coat with high collar, frill.

Mezzotint by **J. Jones** after **Sir Joshua Reynolds.**

Size 19¾ by 13⅞ inches, with margin. 1789.

Fine impression. **£4 10s**

Wit and Poet. Second son of George, 4th Viscount. M.P. for Cambridge University.

179 ——— **Another Impression.**

Size 18¼ by 14 inches, with very narrow margins (title and line of publication only). **£3 10s**

PLATE IX.

TAYLOR (Mrs.) W. Dickinson—Sir J. Reynolds.
See Item No. 172.

PLATE X.

LA TENDRE MERE. Bonnet.
Printed in Colours.
See Item No. 210.

180 **TURKEY** (Abdul Aziz, Sultan of).

" Ote-toi-de la que je m'y Mette."

Full length, seated, sash, star, holding in his arm female figures representing Egypt and Greece, Russia as an officer in uniform standing behind holding over him extinguisher.

By **J. Tissot.** October 30, 1869. Water-colour drawing afterwards reproduced in " Vanity Fair."

Size 7¼ by 12 inches. **£15 15s**

181 **TURNER** (J. M. W., 1775-1851).

Nearly full length, seated, in landscape sketching.

Mezzotint by and after **Chas. Turner.**

Size 14½ by 11½ inches, with margins. 1856. **£3 3s**

Famous Landscape Painter.

182 **TWEEDDALE** (John Hay, Earl of, 1626-1697).

Half length, in oval, long wig, lace cravat, peer's robes.

Mezzotint by **John Smith** after **C. Kneller.**

Size 13¼ by 9⅛ inches.

Fine impression in first state. **£5 5s**

Fought both for and against Charles I. Commissioner of the Treasury, 1667, 1674, and 1687-1692, in which year he was appointed Lord High Chancellor.

183 **VANDER HULST** (Abraham).

Half length, within decorative border, oval, resting on tablet, with naval battle scenes on either side, the whole surrounded with decorative border.

Line engraving by **Jan. de Visscher.**

Size 19¾ by 13⅞ inches, with margins. *Circa* 1662. **£3 18s**

Celebrated Dutch Admiral; killed in action against the English, June 12, 1666.

184 **VAN TROMP** (Admiral, 1597-1653).

Three-quarter length, standing, left hand on cannon.

Line engraving by **C. van Dalen** after **I. Livius.**

Size 14¾ by 12⅜ inches, full inscription, narrow margins top and sides. *Circa* 1650. **£5 10s**

Celebrated Dutch Admiral.

185 **VERDI** (Giuseppe, b. 1814).

"Italian Music."

Nearly full length, baton in right hand, left hand on book on stand in front of him.

Original drawing by **Montbard.** Afterwards reproduced in "Vanity Fair." February 15, 1879.

Size 7 by 12 inches. **£21**

Composer, published many musical works; member of Italian Parliament, 1861; went to Florence in order to assume the post offered him by the Italian Minister of Public Instruction, for the improvement and reorganisation of the Italian Musical Institute.

186 **VERNON** (Hon. George Venables, 2nd Lord Vernon, 1735-1813).

Half length, in oval, wig, dark coat with fur collar, white stock.

Mezzotint engraving by **J. Dean** after **T. Gainsborough.**

Size 15⅜ by 10⅞ inches, narrow margins. *Circa* 1777.

Finely printed in colours. **£9 9s**

187 ——— **Another Impression in Black.**

Size 15½ by 11 inches, with full inscription margin.

Proof impression before any letters. **£5 10s**

Eldest son of 1st Lord Vernon.

188 **VONDEL** (Joost Van den, 1587-1679).

Three-quarter length, standing.

Line engraving by **Jan Livensz.** A. de Wies excudit.

Size 11¼ by 9¼ inches, inscription margin. **£3 10s**

Dutch dramatic poet.

189 **WALPOLE** (Sir Robert, afterwards Earl of Orford, 1676-1745).

Whole length, standing, wig, sash, and badge, robe over coat, right hand holding purse on table to left, left hand holding paper, statue and curtain in background.

Mezzotint by **James Watson** after **Vanloo.**

Size 19⅞ by 14 inches, with margins. 1788.

Brilliant impression, first state, with inscription in open letter. **£12 12s**

Famous Whig Statesman, Chancellor of the Exchequer, etc., etc.

190 **WANDESFORD** (Lord Chief Baron).

Three-quarter length, seated, cap, ruff, robes, right hand on arm of chair.

Mezzotint by **J. Watson** after **Van Dyck.**

Size 14⅞ by 12 inches, with large margins. 1778. **£2 10s**

191 **WELLINGTON** (Duke of, 1769-1852).

Full length, standing, in uniform, sword in right hand, battle scene in background.

Coloured engraving by **W. Heath.**

Size 17 by 13 inches, with margins. 1814. **£4 4s**

192 ——— **Another Impression.** **£2 10s**

193 **WESLEY** (John, 1703-1791).

In oval, half length, long hair, gown, bands.

Mezzotint by **Jas. Watson** after **R. Hunter.**

Size 13⅞ by 11 inches, with inscription margin. 1773.

Brilliant impression. **£8 8s**

Leader of Methodism.

194 ——— **Another Portrait.**

Half length, in oval, powdered hair, bands, robe.

Mezzotint by **J. Jones** after **J. Vaslet.**

Size 12¾ by 9⅞ inches, with margins. 1791. **£3 3s**

195 **WHEATLEY** (Mrs.).

Three-quarter length, reclining on couch, mob cap, hair falling in curls over shoulders, holding letter.

Oval stipple by **R. Stanier** after **F. Wheatley.**

Size 10½ by 12 inches. 1788.

Fine Proof Impression in brown before the verses. **£10 10s**

Wife of Francis Wheatley, the Artist.

196 **WILLES** (Ed., 1723-1787).

Three-quarter length, seated, in robes, book resting on knee held by left hand.

Large stipple engraving by **Heath** after **Thos. Gainsborough.**

Size 19 by 14⅞ inches, inscription (margin only). 1792.

Fine impression. **£4 4s**

Member of Parliament. Judge of Court of King's Bench.

197 **WILLIAM IV.** (when Duke of Clarence).

Full length, standing on deck of battleship, uniform, sword in right hand, Union Jack to right.

Mezzotint in contemporary colouring.

Pub. by Robt. Sayer, 1790.

Size 13 by 10 inches, with margins. **£2 2s**

198 **WILSON** (Daniel, 1778-1858). **Bishop of Calcutta.**

Full length, seated in arm-chair, gown, book in left hand, right arm on table, books and curtain in background.

Mezzotint engraving by **J. Brown** after **Colesworthy Grant.**

Size 27¾ by 19 inches, with margins. **£1 15s**

Facsimile Autograph Proof.

199 **WOODBRIDGE** (Dudley, died 1720).

Three-quarter length, sitting, long neckcloth, with fringed ends, plain coat, right elbow on sill to left, hand holding paper with seal attached, ships on sea in distance to left.

Mezzotint engraving by **J. Smith** after **C. Kneller.**

Size 13⅛ by 9⅞ inches, narrow margins. 1718. **£1 10s**

Judge-Advocate, and agent of the South Sea Company at Barbadoes.

200 **WORDSWORTH** (William, 1770-1850).

Half length, seated, right hand to head, curtain in background.

Mezzotint engraving by **E. McInnes** after **Miss McInnes.**

Size 11½ by 9 inches, with margins. 1846. **£2 10s**

201 **WORONZOW** (Lieut.-Gen. Count Michael, 1782-1856).

Nearly three-quarter length, standing, fur cloak, arms folded, star and orders, landscape.

Large and fine mezzotint engraving by **H. Dawe** after **C. Dawe.**

With inscription in Russian and English.

Size 22 by 16 inches, with margins.

Brilliant lettered proof impression. **£9 9s**

Russian General and Diplomatist.

202 **WRIGHT FAMILY.**

Whole lengths, a girl sitting at foot of tree, holding long wreath, her left hand on head of young boy who reclines at her feet, a lamb on her lap held by another girl who kneels on one knee, trees and cloudy sky in distance to right.

Mezzotint by **Val. Green** after **J. Wright.**

Size 17½ by 14⅞ inches, narrow margins. (1769.)

Fine impression in first state. **£42**

203 **YORKE** (The Ladies Amabel and Mary Jemima).

Whole lengths, two young girls in a landscape, the elder holding dove in right hand, her left holding up her dress. Her younger sister is leaning forward, a dove in her right hand, dog jumping up by her side, pedestal with sphinx adorned with a wreath of flowers, trees, &c.

Mezzotint by **E. Fisher** after **Sir J. Reynolds.**

Size 17½ by 14 inches, with margins.

Brilliant impression in very early state, **before the plate was cleaned.** **£37 10s**

Daughters of Philip, 2nd Earl of Hardwicke and Lady Jemima Campbell, only daughter of John, 3rd Earl of Breadalbane.

Lady Amabel, born 1751; married 1772 Alexander, Lord Polwarth, created Baron Hume, and became Countess de Guy, died 1833.

Lady Mary Jemima, married 1780 Thomas, 2nd Lord Grantham. She died 1830.

PART II.

Choice Decorative Engravings.

BARTOLOZZI (F.).

PRINTED IN COLOURS.

204 **Damon and Musidora.**

Wooded landscape; a beautiful girl seated on a bank, loose dress; youth looking from behind trees in background, stream to left.

Large and very fine stipple engraving by **Bartolozzi** after **J. Opie, R.A.**

Size 18 by 14 inches, with margins. 1796.

Brilliant impression, choicely printed in colours. **£31 10s**

205 **The Mouse's Petition.**

A group of two girls, a man and little boy, standing and seated round a table, on which is a mouse in a cage; wooded landscape.

Stipple engraving by **Bartolozzi** after **Bunbury.** Verses under.

Size 14 by 18 inches, with margins. 1791.

Finely printed in colours. **£22 10s**

206 **A Sacrifice to Cupid.**

The Triumph of Beauty and Love.

Pair of very decorative oval engravings of cupids and nymphs in red stipple by **Bartolozzi** after **Cipriani.**

Size $9\frac{1}{2}$ by $12\frac{1}{4}$ inches, with margins. 1783. The pair, **£12 12s**

PRINTED IN COLOURS.

207 **Shakespeare's Tomb.**

Beautiful female figure in classical draperies, wings in her hair, dropping flowers on a tomb; rocks and trees behind.

Oval stipple by **Bartolozzi** after **Kauffman.**

Size 13 by $10\frac{1}{2}$ inches, with margins. 1782.

Printed in colours. **£21**

PRINTED IN COLOURS.

208 **Venus Bathing.**

Beautiful female figure, nude, stepping into a bath, a kneeling attendant holding her arm, another drawing away draperies.

Venus Attired.

Full length seated, an attendant holding up draperies before her, another standing in background.

Pair of oval stipples by **F. Bartolozzi** after **Cipriani.**

Size $8\frac{3}{4}$ by $7\frac{1}{4}$ inches. *Circa* 1780.

Finely printed in colours. The pair, **£32 10s**

In contemporary oval gilt frames.

Bartolozzi (F.)—*continued.*

PRINTED IN COLOURS.

209 **Virtue directed by Prudence to Honor.**

Three children in classical dress, one seated holding horn of plenty, the other two standing before him.

Innocence taught by Love and Friendship.

Three cupids grouped under a tree, Innocence the centre figure holding open book.

Pair of oval stipple engravings by **F. Bartolozzi** after **Cipriani.**
Size 6¼ by 7 inches, with margins. 1820.
Finely printed in colours. The pair, **£27 10s**

PRINTED IN COLOURS.

210 **BONNET** (Louis Marin).

La Tendre Mere.

Young woman in classical draperies, young child on her knee, she holds out an apple to a child on her right, another child on her left.

Les Enfants Cheris.

Young woman, placing a child on a couch, two other children playing to left, columns and trees behind.

Pair of engravings in colour by **Bonnet** after **Lagrennée le Jeune.**

Size 9¾ by 14 inches, with inscription and thread margins top and sides. *Circa* 1750.
(SEE ILLUSTRATION, PLATE No. X.). The pair, **£75**

211 **BOUCHER** (F.).

Girl Asleep in a Wood.

Full length, reclining against bank, basket of flowers at her side, dog at her feet, youth and child looking over a fence to right.

Engraved by **Demarteau** after **F. Boucher.**
Size 12 by 7¼ inches, with margins. *Circa* 1760.
Brilliant impression in red.
(SEE ILLUSTRATION, PLATE No. XI.). **£35 10s**

212 ——— **Girl and Youth in a Wood.**

She is seated, hat in her lap, basket of flowers by her side, looking at dog which rests a paw on her knee; young man lies with face resting on his hands, trees in background.

Stipple by **Demarteau** after **F. Boucher.** *Circa* 1760.

Size 8½ by 10¾ inches, with margins.

Brilliant impression in red. **£31 10s**

Boucher (F.)—*continued.*

213 ——— **Le Sommeil d'Annette.**

Young girl reclining against a Youth who looks down at her, sheep at her feet, trees in background.

Engraved by **Demarteau** after **F. Boucher.**

Size 11⅝ by 8½ inches, with margins. *Circa* 1760.

Brilliant impression in red. **£35**

214 ——— **Shepherdess in a Wood.**

Reclining full length, head resting on hand, sheep at her feet, head of a youth seen behind a tree, wooded landscape.

Engraved by **Demarteau** after **F. Boucher.**

Size 8½ by 10½ inches, with margins. *Circa* 1760.

Brilliant impression in red. **£27 10s**

PRINTED IN COLOURS.

215 **BURKE** (Thomas).

Shakespeare. Cymbeline. Act I. Scene II.

Interior; King and Queen appearing from a balcony, the King pointing to a young man who is placing bracelet on a lady's wrist.

Tempest. Act I. Scene I.

Stormy sea, boatload of men approaching the Enchanted Island. Prospero and Miranda standing on the shore.

Pair of stipples by **B. Smith** after **G. Romney.**

Size 17¾ by 23½ inches, with margins.

Brilliantly printed in colours. The pair, **£17 17s**

216 ——— **Flora Dispensing her Favours on the Earth.**

Female figure floating on clouds dropping flowers on wooded landscape.

Stipple in colours by **Burke** after **Cosway.**

Size 12¾ by 9¼ inches, with margins. 1812. **£2 2s**

PRINTED IN COLOURS.

217 **CLEMENT.**

The Family Distress Occasioned by the Loss of a Child.

Interior, the father seated at a table in attitude of despair, the mother seated opposite, girl and boy by their side, a town crier with bell at the door.

The Family's Happiness Restored by their Child's Return.

The Town Crier entering the door with young child, the mother advancing to meet them with outstretched hands, father and boy seated to right.

Pair stipples by **Clement** after **Cosse.**

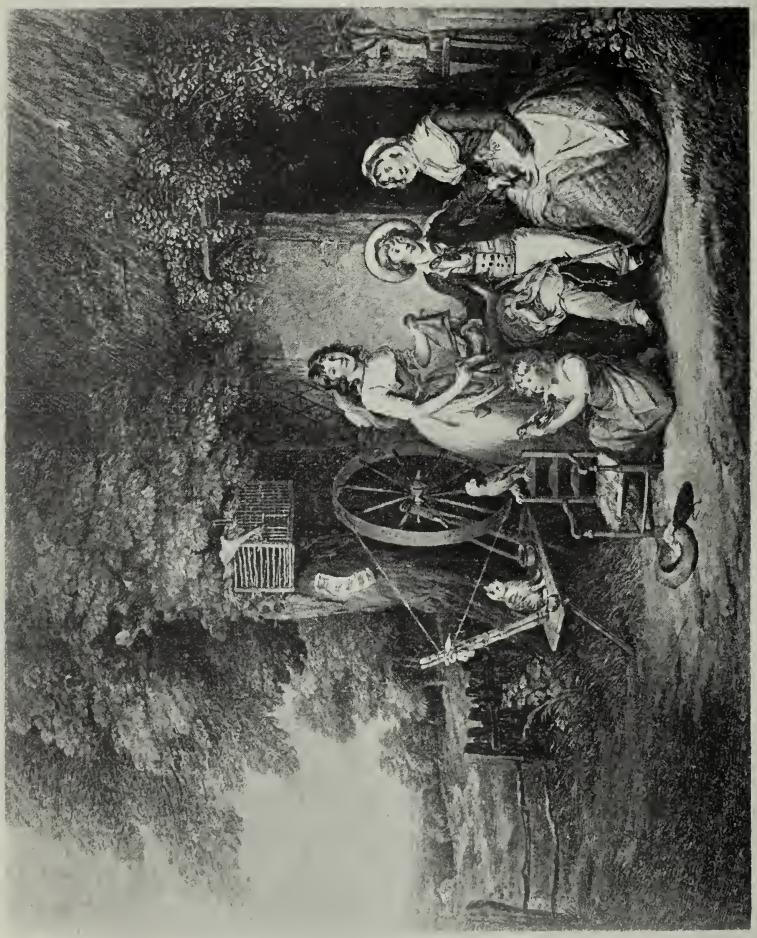
Size 13 by 16½ inches, with margins. 1801.

Printed in colours. The pair, **£52 10s**

PLATE XI.

GIRL ASLEEP IN A WOOD. Boucher.
See Item No. 211.

PLATE XII.



THE SAILOR BOY'S RETURN. Gaugain—Bigg.
(1 of pair). Printed in Colours.
See Item No. 223.

218 **CORBUTT** (Chas.).

The Seasons.

Series of four plates representing ladies, three-quarter length, in picturesque costume.

Mezzotints by **Corbutt** and **Brookshaw** after **R. Pyle.**

Size 12½ by 10 inches, with margins. *C.* 1760. The Set, **£9 9s**

PRINTED IN COLOURS.

219 **DE WILDE** (J.).

Lubin.

A shepherd boy, half length, hat and smock, holding staff, dog by his side, sheep in distance.

Mezzotint by **Emma Smith** after **J. De Wilde.**

Size 10 by 8 inches, with margins. 1802.

Brilliantly printed in colours. **£42**

220 **EARLOM** (R.).

Portrait of a Lady.

Nearly full length, seated, open book on knees, dark dress with white ruff and jewels at neck, kerchief on head.

Mezzotint by **Earlom** after **F. Bol.**

Size 18 by 12 inches, with margins. *C.* 1780.

Brilliant proof before all letters. **£15 15s**

221 ——— **The Singing Lesson.**

Three-quarter length, man, youth, boy and girl, all holding music, standing round a table on which is a light, curtain behind.

Large and fine mezzotint by **Earlom** after **Scalken.**
Size 20⅛ by 16⅛ inches with margins. 1770.

Brilliant impression in proof state. **£9 9s**

PRINTED IN COLOURS.

222 **S. ARLENT EDWARDS.**

Squire Hallet and Lady Hallet, "The Morning Walk."

Lady and Gentleman in elaborate costume standing in wooded park.

Oval engraving by **Arlent Edwards** after **Gainsborough.**

Size 17¾ by 12¾ inches, with margins.

Finely printed in colours. *C.* 1898. **£25**

With inscription by the engraver. "Engraved and printed in colours at one printing without retouching. S. Arlent Edwards."

PRINTED IN COLOURS.

223 **GAUGAIN** (T.).

A Shipwrecked Sailor Boy telling his Story at a Cottage Door.

The Sailor Boy's Return from a Prosperous Voyage.

Pair of stipples by **T. Gaugain** after **W. R. Bigg.**

Size 18¼ by 22¼ inches, with margins. 1802.

Brilliantly printed in colours.

(SEE ILLUSTRATION, PLATE No. XII.). The pair, **£150**

PRINTED IN COLOURS.

224 **HAMILTON** (W.).

The Young Ballad Singers.

Two young girls in street, one holding broadside, the other looking over her shoulder, dog sitting in front, houses in background.

Very fine mezzotint by **Jones** after **L. Rising.**
Size 20⅛ by 13⅞ inches, with margins. 1798.
Brilliant impression. **Finely printed in colours.** **£35**

225 **HOGG** (James).

The Hand Maid.

Whole lengths, a charming girl, low dress, mob cap, assisting a man, cocked hat, high boots, spurs, with his overcoat, archway with lamp to right, table with keys and cane to left.

Stipple engraving (circle) by **Jas. Hogg** after **H. Walton.**
Size 16 by 11 inches, with margins. 1785.

Brilliant proof impression, with inscription in etched letters.
£12 12s

226 ——— **The Milk Maid.**

Young girl, large hat tied under chin, light dress, kneeling, milking a cow, under a tree.

Stipple in brown by **J. Hogg** after **R. Cosway.**
Size 8¼ inches diameter, with margins. 1802. **£3 3s**

PRINTED IN COLOURS.

227 **JANINET** (Jean Francois, 1752-1813).

L'Agreable Negligé.

In oval, half length, a young lady seated, low dress with pearls, holding a garland of roses.

Very fine engraving in colours by **Janinet** after **Baudouin.**
Size 10¼ by 8½ inches, with margins. *C.* 1780. **£42**

228 **KAUFFMAN** (Angelica).

Angelica Kauffman and the Muse Clio.

Two female figures seated side by side on stone parapet, one holding crayon and portfolio, the other a lyre.

Circle stipple engraving by **Thos. Burke** after **A. Kauffman.**

Size 13 inches diameter. *C.* 1790. **£9 9s**

229 ——— **The Flower Girl.**

Young girl, seated, holding basket of flowers, landscape.

Stipple engraving in red by **Spilsbury** after **Kauffman.**

Size 13½ by 12 inches. 1785. **£4 4s**

PRINTED IN COLOURS.

230 ——— **The Shepherdess of the Alps.**

Peasant girl, crook in right hand, left hand raised, listening to youth who is seated on a rock playing a pipe, sheep and rocks in background.

Oval stipple by **Bartolozzi** after **Kauffman.**

Size 14¼ by 10¾ inches. *Circa* 1791.

Brilliantly printed in colours. **£63**

Cut to oval and in contemporary oval gilt frame.

PRINTED IN COLOURS.

231 **LEVILLY** (J. P.).

Je Latendois.

Young lady elegantly attired, arms folded, standing on a terrace, amid flowers and trees, wooded landscape beyond.

Stipple by **J. P. Levilly.**

Size 8¾ by 6½ inches, with margins.

Finely printed in colours. **£18 18s**

MORLAND (GEORGE).

232 **The Coquette at her Toilet.**

Interior, lady seated, muslin wrapper, elaborate coiffure in process of creation by male hair-dresser, who stands behind her chair, open coat, frill apron, buckled shoes; to right, smart young modiste, large hat with feathers, offers a bevel-boned cap for inspection of the coquette, dressing table, etc., verses under.

Domestic Happiness.

Interior, lady wearing large frill cap, seated at window, looking

(Continued over)

Morland (George)—*continued.*

down at child standing at her knee, nurse stands behind with needle-work, infant asleep in cradle, verses under.

Pair of very fine mezzotints by **W. Ward** after **G. Morland.**
Size 14¾ by 11½ inches, with margins. 1787.
Choice impressions in brown. **£72 10s**

233 **A Conversation.**

Rustic scene: boy stands with hands resting on handle of spade looking towards dog which stands on heap of straw; donkey on right and pigs lying by trough, thatched hovel to left.

Peasant and Pigs.

Rustic scene: to left, two pigs feeding from wooden trough outside pig-sty against which a labourer is leaning and listening to a little boy who stands by his side pointing to a dog looking into the trough, tree and shed in background, open landscape.

Pair of mezzotints by **J. R. Smith** after **G. Morland.**
Size 17½ by 21¾ inches, with margins. 1803. The pair, **£22 10s**

PRINTED IN COLOURS.

234 **The Fisherman's Hut.**

Rustic scene: on right, outside cottage door a woman guiding steps of a child towards a fisherman sitting on stone with basket of fish by his side.

Selling Fish.

Scene on sea shore: on right, woman standing with basket of fish and two lying on ground at her feet; bargaining with man on white horse; dog looking at fish on ground, rocks and beech; two fishing smacks on sea in distance.

Pair of mezzotints by **J. R. Smith** after **Morland.**
Size 17⅞ by 21¾ inches, with large margins. 1799.

Superb impressions, brilliantly printed in colours.

(SEE ILLUSTRATION, FRONTISPIECE.) The pair, **£625**

PRINTED IN COLOURS.

235 **The Horse Feeder.**

Exterior of a thatched shed, man in smock carrying a basket, halter, etc., entering doorway followed by two horses and dog.

The Corn Bin.

Interior of stable, two horses in separate stalls tied to mangers, their heads are turned watching two men taking corn from a bin.

Pair of mezzotints by **J. R. Smith** after **Morland.**
Size 18 by 17½ inches, with large untrimmed margins. 1797.
Brilliantly printed in colours and of exceptional quality.
(SEE ILLUSTRATION, PLATE No. XIII.). The pair, **£350**

Morland (George)—*continued.*

PRINTED IN COLOURS.

236 **Milkmaid and Cowherd.**

Farmyard scene; on right, young woman with milkpail in left hand opening gate and looking towards two cows in centre, one lying down, the other standing; against the latter a labourer is standing resting his arm on its back and looking towards women; three pigs in foreground on right; rustic fence and stile, tree and farm building at back.

Mezzotint by **J. R. Smith, Junr.** after **Geo. Morland.**

Breaking the Ice.

Wintry scene; outside thatched and snow-covered shed a man is drawing water from a frozen pond, woman and child at his side, donkey behind fence.

Mezzotint by **J. R. Smith** after **Geo. Morland.**

The pair, size 17⅜ by 22 inches, with large margins. 1798.

Brilliantly printed in colours.

(SEE ILLUSTRATION, PLATE No. XIV.). The pair, **£420**

237 **The Happy Cottagers.**

Exterior of a thatched cottage, old woman carrying faggots entering doorway, outside a young woman sits knitting, child by her side, two boys with wheelbarrow in front, stye and pigs to left, pond with ducks to right.

Mezzotint by **Jos. Grozar** after **G. Morland.**

Size 17¾ by 22¼ inches, with margins. 1793.

Brilliant impression. **£60**

PRINTED IN COLOURS.

238 **OGBORNE** (John).

The Magnanimity of Mary Queen of Scots.

The Queen on her way to execution, stretching out her hand to an old man kneeling before her; jailers and attendants.

Circle stipple by **J. Ogborne** after **Wm. Hamilton.**

Size 12½ by 12½ inches, margins and descriptive text under. *C.* 1750.

Brilliantly printed in colours. **£10 10s**

PRINTED IN COLOURS.

239 **PICKETT** (W.).

A Country Ale House Door.

A young woman in mob cap, low dress, stands in doorway reading a paper a beggar boy gives her, a woman and baby beside him, a workman is seated on bench to right.

Engraving **printed in colours** by **W. Pickett.**

Size 23½ by 18¾ inches, with margins. 1809. **£27 10s**

REMBRANDT.

240 **A Dutch Lady.**

In oval, half length, scarf over hair, low dress with jewel.
Mezzotint by **J. Spilsbury** after **Rembrandt.**
Size 12¼ by 9 inches, with margins.
Brilliant proof impression before the margin was cleaned. £21

241 **The Lord of the Vineyard.**

He is seated at a table, turban, fur-lined gown, to right a scribe with open book, to left a man holding out a coin, a group of men in background.
Mezzotint by **Wm. Pether** after **Rembrandt.**
Size 18 by 16 inches, with margins. 1766.
Brilliant proof impression with artists' names in etched letters. £21

242 **An Officer of Justice.**

Three-quarter length, seated, velvet cap, robes, chain round neck, hands holding sword.
Very fine mezzotint by **J. G. Haid** after **Rembrandt.**
Size 18 by 14 inches, with margins. 1765.
Proof impression, artists' names etched only. **£30**

243 **The Philosopher. Old Man seated in the Room of an Ancient House.**

Full length, fur-edged cloak, cap, seated by a table with books upon it, window to left, staircase behind, fire to right, woman cooking with cauldron.
Large and very fine mezzotint by **Paul** after **Rembrandt.**
Brilliant proof before letters, artists' names and line of publication only.
Size 18½ by 21 inches, with margins. 1776. **£7 7s**

244 **Portrait of a Young Man Holding a Scroll.**

Mezzotint by **Wm. Pether** after **Rembrandt.**
Size 17¾ by 14 inches, with margins. 1767.
Fine impression. **£15 15s**

245 **Regnier Hansloe and his Wife.**

Three-quarter lengths, sitting, the minister wearing his hat, with right hand outstretched, speaking earnestly to his wife, who is sitting on left, hands in her lap; his left hand on table to right, on which are large books, candlestick, etc.
Large mezzotint by **John Boydell** after **Rembrandt.**
Size 17⅝ by 21 inches, with margins. 1784. **£21**

Rembrandt—*continued.*

246 **Rembrandt's Father.**

Half length, broad-brimmed hat, cloak, white cravat.
Mezzotint by **J. Greenwood** after **Rembrandt.**
Size 12¼ by 10 inches, with margins. 1764. **£3 10s**

247 **Rembrandt's Wife.**

Short half length in oval, lace headdress, earring.
Mezzotint by **Read** after **Rembrandt.**
Size 8½ by 8 inches, with margins. 1776.
Fine impression in first state. **£9 9s**

248 **Woman Cutting her Nails.**

Mezzotint by **J. C. Haid** after **Rembrandt.**
Size 18 by 14 inches, with margins.
Proof, with artists' names in etched letters. **£52 10s**

249 **The Woodcutter's Family.**

Interior, two women seated, young child in cradle.
Mezzotint by **J. McArdell** after **Rembrandt.**
Size 12¼ by 18½ inches, with inscription margin. **£4 10s**

PRINTED IN COLOURS.

250 **REYNOLDS** (Sir Joshua).

The Infant Academy.

A boy (nude) sitting before an easel, on which is an oval canvas; another child sitting for her portrait, nude, with the exception of a large cap and feather; on one side of her a child, with hand raised, is placing the feather in her cap; on the other is a child wrapped in a gauze veil, only her head visible; curtains, columns.

Stipple by **F. Haward** after **Sir J. Reynolds.**
Size 10½ by 11¾ inches. (1783.)
Finely printed in colours. **£42**

251 ——— **The Shepherd Boy.**

Half length, a boy playing pipe, looking backwards over his shoulder, dog, sheep in landscape.

Stipple by **Agar** after **Sir Joshua Reynolds.**
Size 10 by 7¾ inches, full inscription and narrow margins top and sides.
Finely printed in colours. **£12 12s**

"Sir William Jones when a Youth."

Reynolds (Sir Joshua)—*continued.*

252 ——— **Fishermen Going Out.**

A boat containing two fishermen and a dog is at the water's edge; and at the door of a cottage on left a woman is pouring liquid from a keg into a can held by a third fisherman.

Fishermen on Shore.

Two fishermen seated on the beach raising their glasses to a woman who is passing carrying a basket on her head and one on her arm; shed and sailing boat to right.

Pair of mezzotints by **S. W. Reynolds** and **Wm. Hilton** after **C. Morland.**

Size 17¼ by 21¾ inches, with margins. 1806. The pair, **£36**

253 **SAY** (W.).

The Red Cross Knight.

Open landscape, a young child standing, about to touch the talons of a huge dragon, the boy's mother bends terror-stricken over him, women, soldiers, and trees in background; verses under.

Large and very fine mezzotint by **Say** after **H. Thomson.**

Size 20 by 14 inches, with margins. 1809. **£5 5s**

254 **SCHENCK** (Pieter, 1645-1715).

Lady Playing Violincello.

Mezzotint by **P. Schenck** after **N. Visscher.**

Size 13⅛ by 9¾ inches. *C.* 1670.

Fine impression. **£3 10s**

PRINTED IN COLOURS.

255 **SINGLETON** (Henry).

Town.

Three-quarter length, young lady, low dress, scarf, holding up a Mask.

Stipple printed in colours by **T. Cheeseman** after **Singleton.**

Size 12 by 8½ inches, with margins. 1808.

Fine Impression. **£31 10s**

256 **SMITH** (J. R.).

Contemplating the Picture.

Whole length, in oval, lady seated in arm-chair, powdered fluffy hair and long curls down back, muslin head-dress and kerchief over bosom, white dress, holding miniature in right hand, left arm resting on arm of chair, writing, table and materials on her right.

Society in Solitude.

Whole length, in oval, lady seated on bench, back to tree, powdered hair, large hat with feathers, holding book in right hand.

Pair of fine stipple engravings by **J. R. Smith.**

Size 9¾ by 8½ inches, with margins, showing artist's name only. (1785). The pair, **£16 16s**

PRINTED IN COLOURS.

257 ——— **Credulous Lady and Astrologer.**

A fashionably attired lady, in large hat with feathers, satin cloak, stands before an old man in cap and loose gown seated at a table, maid stands in background.

Oval stipple by **P. Simon** after **J. R. Smith**.
Size 14 by 12 inches, with margins. 1786.

Finely printed in colours. **£42**

258 **TOMKINS** (P. W.).

King of the Castle.

Soap Bubbles.

Pair of oval stipple engravings in brown, most charming children subjects and **in exceedingly choice state.**

By **P. W. Tomkins** after **W. Hamilton.**

Size 9 by 9½ inches, with margins. 1791. The pair, **£36**

PRINTED IN COLOURS.

259 **TURNER** (Charles).

The Fortune Teller.

An old woman seated, holding the hand of a peasant girl who stands with spinning wheel before her, wall of cottage behind, trees.

Mezzotint by **Chas. Turner** after **W. Owen.**
Size 19⅞ by 15¼ inches, no margins. 1810.

Brilliantly printed in colours.

(SEE ILLUSTRATION, PLATE No. XV.). **£52 10s**

Turner (Charles)—*continued.*

260 ——— **Fox and Cubs.**

The vixen sits on the ledge of a bank and looks towards five cubs in foreground, a sixth cub peeps out of a hole in the bank.

Mezzotint by **Chas. Turner** after **I. Bennet.**

Size 16¼ by 20¾ inches, narrow margins. No title. 1831.

Finely printed in colours. **£16 16s**

261 ——— **The Water Mill.**

The tiled buildings of the mill are on the further bank of a stream, in foreground to right two women are washing clothes.

Mezzotint by **C. Turner** after **A. W. Callcott.**

Size 23⅝ by 16¾ inches, with full inscription and narrow margins top and sides. 1812.

Brilliant impression in first state. **£21**

TURNER (J. M. W.). **Plates from the Liber Studiorum.**

262 **Inverary Castle and Town, Scotland.**

Loch Fyne stretches across from right, and is shut in by distant mountains extending to left; pines.

By **C. Turner** after **J. M. W. Turner.**

Size 8¼ by 11⅜ inches, with margins. 1816. **£6 6s**

263 **Lauffenbourgh on the Rhine.**

On left a town on high bank of rapid river, a bridge crosses river in centre; houses on right bank.

By **T. Hodgetts** after **J. M. W. Turner.**

Size 7 by 10¼ inches, with margins.

Fine impression in first state. **£4 4s**

264 **Mill near the Grand Chartreuse, Dauphiny.**

A narrow mountain gorge, down which stream falls between large masses of rock; beyond a wooden bridge with a mill below it, a wall of rock with pines to left, large trees to right.

Mezzotint by **H. Dawe.**

Size 8⅛ by 11⅛ inches, with margins. 3rd State. 1816. (R. 54.)
£2 10s

Turner (J. M. W.)—*continued.*

265 **Rizpah.** Second Book of Samuel, chap. 21.

The figure of Rizpah in centre, seated, with lighted torch, dead bodies of her sons around her, wild beast approaching, sheaves, etc., new moon in sky.

Mezzotint drawn and etched by **J. M. W. Turner**, engraved by **Dunkarton.**

Full margin, small oblong folio. 1812.

Brilliant impression in first state. **£14 14s**

266 ——— **Another Impression.**

Third State. (R. 46.) **£4 4s**

"Early impressions are fine."—RAWLINSON.

267 **Sheep Washing, Windsor.**

Windsor Castle in centre in distance; in foreground a pool in which men are washing sheep.

By **C. Turner** after **J. M. W. Turner.**

Size 7¼ by 10¼ inches, with margins.
Engraver's proof. **£7 7s**

268 **The Source of the Arveron.**

A glacier descends from mountains on right, with tall pines and large boulders in front, partly hiding it. Below, a cultivated valley, with mountains all around enclosing it. Bright line breaks from behind dark clouds over snowpeaks on right.

By **T. Lupton.**

Size 8½ by 11¼ inches. 1860.

Engraver's Proof before any letters. **£4 4s**

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269 **WARD** (W., 1766-1826).

Almeida.

Three-quarter length, young lady seated near a tree, head turned and looking to left, large hat, feathers, hands crossed in lap, to left, a tree trunk, to right in distance, tree and small cottage, two lines of verse under.

Very fine stipple engraving by and after **W. Ward.**
Size 11 by 8½ inches, with margins (half inch beyond plate mark).
Very choice impression printed in brown. **£18 18s**

Ward (W.)—*continued.*

270 ——— **Juvenile Amusement.** (Miss Bowles.)

Whole length, a young girl seated on the ground, arms round neck of dog to right, trees in background.

Juvenile Employment.

Whole length, a young girl sitting holding book in her lap, basket beside her to right, lamb behind, to left another lamb, landscape in distance.

Pair of mezzotints by **Wm. Ward** after **Sir Joshua Reynolds** and **J. Rising.**

Size 14¼ by 10⅞ inches, with full inscription and thread margins top and sides. 1798.

Brilliantly printed in colours.

(See Illustration, Plate No. XVI.). The pair, **£225**

271 **WHEATLEY** (F.).

The Farm Yard.
Rural Tranquility.
Rustic Conversation.
Itinerant Tinker.

Series of 4 very charming stipple engravings in brown by **A. Freschi** and **T. Rickards** after **Wheatley.**

Size 8 by 10¼ inches, with margins. 1799.
Brilliant impressions. The Set, **£10 10s**

272 ——— **The Recruiting Officer.**

Woodland scene, young peasant girl, cloak, hat, tie, basket on her arm, rejecting the advances of a young man in uniform.

Very fine stipple in brown by **R. Stainer** after **F. Wheatley.**
Size 16¾ by 13¾ inches, with margins. *C.* 1780. **£17 17s**

273 ——— **Setting Out to The Fair.**

Young man and girl outside a cottage, old woman standing in doorway, wooded landscape.

The Fairings.

Interior, young man and girl standing before an old woman seated with open book, the girl holding out ribbons and a ring.

Pair of charming stipples in brown by **J. Eginton** after **F. Wheatley.**

Size 21¾ by 18 inches, with margins. 1792. Verses under.

Brilliant impressions. The pair, **£47 10s**

274 **WHESSELL** (John).

Fisherman Going Out.

Young man carrying fishing nets standing on shore, boat to left, tree and cottage in background.

Fisherman's Return.

Young man entering cottage door with basket of fish, young woman and child looking at fish lying on the shore, sea and ships.

Pair of stipples by **John Whessell** after **J. T. Serres.**

Size 18 by 22 inches, with margins. 1806. **£5 5s**

275 **WOOLLETT** (W.).

Landscape with Classical Figures.

Line engraving by **J. Brown** and **Woollett** after **C. Poussin.**

Size 13¼ by 17¼ inches, with margins.

Brilliant proof before all letters. **£7 7s**

With autograph inscription "To the Revd. Mr. Davy from Wm. Woollett."

276 **YOUNG** (J.).

The Flower Girl.

Three-quarter length, standing, a young girl, large hat with cap under, low dress, cape, basket of flowers on arm, holding flower in right hand.

Mezzotint by **J. Young** after **J. Zoffany.**

Size 13¾ by 10¾ inches, with margins. 1784.

Brilliant proof impression with inscription in etched letters. £23 10s

SPORTS.

HUNTING.

277 **Bachelor's Hall.**

Series of six aquatints, showing a hunt from the start to the death and plate 6 the Hunt Dinner.

Size 10½ by 14 inches, with margins. *Circa* 1820.

The series, **£12 12s**

278 **The Chase of the Roebuck.**

The Death of the Roebuck with a View of Whatcombe House.

Pair of very choice and decorative aquatints in colours by **H. Alken** and **R. C. Reeve** after **W. P. Hodges.**

Size 13 by 20½ inches, with margins. 1834.

(SEE ILLUSTRATION, PLATE No. XVII.). **£52 10s**

Hunting—*continued.*

279 **Royal Hunt in Windsor Park.**

His Majesty George III. Returning from Hunting.

Pair of aquatints by **M. Dubourg** after **Pollard.**
Size 12¼ by 18 inches, with margins. 1820.
Printed in Colours. The pair, **£31 10s**

280 **The Raby Pack.**

Interior of large kennels, nine hounds in various attitudes drinking from water troughs, etc.; in foreground to right a terrier; dog-feeder, top hat, waistcoat, knee-breeches, half stoops looking up and across slightly to left, fork with food held in both hands; to right open door, huntsman, top hat, coat, whip in right hand, looking to right; beyond can be seen clouds, top of trees.

Mezzotint by **W. Ward** after **H. B. Chalon.**
Size 20⅝ by 23¾ inches, with margins. 1814.
Brilliant open letter proof.
(See Illustration, Plate No. XVIII.). **£31 10s**

281 **A Cool Customer.**

Sportsman in hunting costume smoking a cigar, wading across a stream, man holding horse on other side, huntsman galloping in distance, trees, and landscape.
Fine engraving in colours after **Henry Alken.**
Size 10⅜ by 13½ inches, no margins, cut close. *Circa* 1820.
Fine impression. **£7 10s**

OTTER HUNTING.

282 **Spearing the Otter.**

Aquatint in colours by **J. Clark** after **H. Alken.**
Size 8 by 12 inches, with margins. 1820. **£1 5s**

SHOOTING.

283 **Grouse Shooting.**

Lithograph in colours by **B.** and **C. Leighton** after **J. M. W. Turner.**
Size 13¾ by 19 inches, with margins. 1852. **£12 12s**

284 **Red Grouse.**

Moorland scene, grouse in foreground, sportsman with guns and dogs appearing on a hill in background.
Aquatint in colours by **Lewis** and **Maile** after **P. Reinagle.**
Size 14½ by 19¾ inches, with inscription margins. 1808.
Fine lettered proof. **£15 15s**

Shooting—*continued.*

PRINTED IN COLOURS.

285 **Partridge Shooting.**

Sportsman standing in a field, loading gun, two dogs, one holding partridge, cottage in distance.

Stipple by **C. Catton** after **C. Morland.**

Size 12⅛ by 14⅝ inches, with margins. 1792.

Finely printed in colours. **£72**

PRINTED IN COLOURS.

286 **The Return from Shooting.**

Newcastle (Henry 2nd, Duke of, 1720-1794) and Col. Litchfield on horse-back, gamekeepers with dogs and dead game, trees behind, and in distance landscape with bridge, castle, etc.

Large and very fine stipple engraving. The figures by **F. Bartolozzi,** the landscape by **S. Alken** after **F. Wheatley, R.A.**

Size 18½ by 24¼ inches, with inscription margins, except line of publication. 1792.

Brilliantly printed in colours. **£120**

287 **Sportsman with Gun and Dogs.**

Standing by a stile in wooded landscape.

Oval stipple, **finely printed in colours.**

Size 5¼ by 4⅛ inches. *Circa* 1780. **£12 12s**

288 **Dash.**

A Valuable Pointer in the possession of Col. Thornton.

Engraved by **R. Pollard.** Aquatinted by **F. Jukes** after **S. Gilpin.**

Size 18 by 21¾ inches. 1788. **£2 2s**

RATCATCHING.

289 **Billy,** the celebrated Rat-Killing Dog Performing his Wonderful Feat, Killing 100 Rats in Five Minutes and a Half on the 22nd April, being his 9th Match.

Aquatint in colours. Published 1823 by S. Knights.

Size 16 by 20½ inches, with margins. 1823. **£10 10s**

RACING.

290 **View of a Horse-Match** over the long-course at Newmarket from the Starting Post to ye Stand.

View of the Round Course or Plate Course, with divers Jockeys and Horses in different actions and postures, going to start for the King's Plate.

View of the Noblemen's and Gentlemen's Several Strings or Trains of Running Horses, taking their Exercise up ye Watering Course on the Warren Hill at New Market.

Plate of the Fox Chace.

Series of 4 large and very fine engravings by **Claude Du Bose** and **T. Sympson** after **Peter Tillemans.**

Size 17 by 24 inches, with margins. *Circa* 1730.
Very rare. The set of 4, **£42**

291 **The Dublin, 1856.**

I. **Charging the Stone Wall.**

II. **Leap the 9th Rail Bank and Artificial Ditch, 18 Feet.**

Pair of aquatints in colours.
Published 1856 by Ackermann & Co. The pair, **£4 10s**

292 **Scene in a Country Town at the Time of a Race.**
Aquatint in brown by **Val. Green** after **W. Mason.**
Size 16 by 23 inches, with margins. 1789. **£4 4s**

293 **The Race for the Tradesmen's Plate, Chester, 1839.**
Large and very fine aquatint by **J. Harris** after **F. C. Turner.**
Size 20½ by 28¾ inches, with margins. 1840.
Brilliantly printed in colours. **£31 10s**

RACEHORSES.

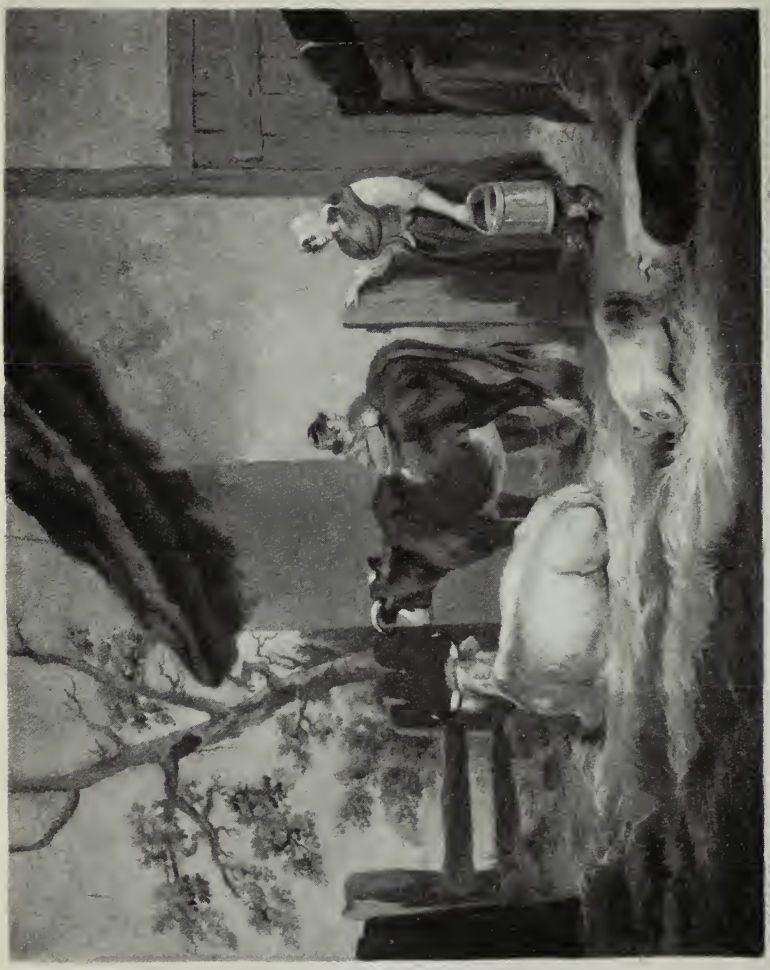
294 **Anvil.**
Directed to left standing in a field, buildings and trees beyond.
Stipple by **C. Townly Stubbs** after **C. Stubbs.**
Size 15½ by 20 inches, with margins. 1794. **£2 2s**

295 **"Bay Middleton."**

The Winner of the Derby Stakes at Epsom 1836. Bred by Lord Jersey in 1833, got by Sultan out of Cobweb (bred by Lord Jersey in 1821) by Phantom out of Filagree, by Soothsayer—Web by Waxy—Penelope by Trumpator—Prunella by Highflyer.

Aquatint by **Chas. Hunt** after **J. F. Herring.**
Size 12¼ by 16½ inches, with margins. 1836.
Brilliantly printed in colours. **£32 10s**

THE HORSE FEEDER. J. R. Smith—Morland.
(1 of pair). Printed in Colours.
See Item No. 235.



Milkmaid and Cow Herd. J. R. Smith—Morland.
(1 of pair). Printed in Colours.
See Item No. 236.

Racehorses—*continued.*

296 **Blue Gown.**

Winner of the Derby Stakes at Epsom and the Gold Cup at Ascot, 1868.

Aquatint published by **L. Brall.**
Size 12½ by 16½ inches, with margins. 1868. **£1 10s**

297 **Bolton Starling.**
Creeping Molly.
Sampson.
Garland.
True Blue.

Series of 5 line engravings by **Jas. Roberts.**
Size 6 by 7½ inches, with margins. The series, **£2 10s**

298 **The Duchess:** By Cardinal York, dam Miss Nancy by Beningbrough.

Engraved by **Sutherland** after **Herring.**
Size 12¼ by 16⅜ inches. Proof. 1816. **£4 4s**

299 **Filho Da Puta:** By Haphazard out of Mrs. Burnett by Waxy.

Engraved by **Sutherland** after **Herring.**
Size 12½ by 16⅝ inches. 1815. **£4 10s**

A most celebrated winner of the time.

300 **Goldfinder:** Got by Snap and bred by John St. Leger Douglas, Esqre.

Mezzotint by **R. Houston** after **F. Sartorious.**
Size 9½ by 14 inches, narrow margins. (1794). **£1**

301 **Gimcrack:** Bred by Mr. Gideon Elliot, of Murrell Green in Hampshire.

Mezzotint. Published by **Laurie & Whittle.**
Size 10 by 13¾ inches, with margins. 1794. **£1 5s**

302 **Launcelot:** Rode by W. Scott. Got by Camel out of Banter, by Master Henry.

Engraved by **C. Hunt** after **J. F. Herring.**
Size 12½ by 16¾ inches. 1840. **£4 4s**

303 **Phantom.**

Lithograph by **Hullmandel** after **J. Ward.** 1823.
Proof before letters. **£1 5s**

Racehorses—*continued.*

Phantom—*continued.*

304 ——— **Another engraving.**
By **Hullmandel** after **Ward.** 1823. **15s**

305 **Protector.**
Stipple by **G. T. Stubbs** after **G. Stubbs.**
Size 15½ by 19¾ inches, with margins. 1704.
Open letter proof. **£3 3s**

306 **Quiz.**
"Quix foaled in 1798 was got by Buzzard his Dam called Miss West by Matchem, his Granddam by Regulus."
Mezzotint by **Wm. Ward** after **H. B. Chalon.**
Size 16¼ by 22 inches, with margins. 1808.
Fine impression. **£17 17s**

307 **Sir David.**
Open landscape, the horse directed to right, jockey mounted, post, distant view of a village.
Mezzotint by **W. Ward** after **H. B. Chalon.**
Size 16 by 21¾ inches, with margins. 1809.
Brilliant open letter proof impression of this rare print. **£40**

A celebrated horse bred by Lord Stowell; won numerous races between the years 1803 and 1808.

308 **Theodore.**
The Winner of the Gt. St. Leger at Doncaster 1822.
Aquatint by **Sutherland** after **Herring.**
Size 12½ by 16¾ inches, with margins. 1822. **£4 4s**

PART III.

ETCHINGS.

ANDREW F. AFFLECK.

309 **Hotel de Ville, Bruges.**
View of the exterior showing the beautifully carved front.
Size 17¼ by 21½ inches, with margins.
Signed Artist's proof. **£10 10s**

JOHNSTONE BAIRD.

310 **Thames Boathouse, Waterloo Bridge.**
Waterloo Bridge is seen to left through the archway of the boathouse, from which is a wooden bridge laid across to landing stage.
Size 15 by 6⅞ inches, with margins. Signed. *Circa* 1912. **£3 3s**

MARIUS BAUER.

311 **A Bazaar in Smyrna.**
Size 3¾ by 5¾ inches, with margins. **£2 18s**

312 **A Visit.**
Size 4¾ by 6½ inches, with margins. Signed "M. B." **£3 18s**

313 **Palanquin.**
Size 5¼ by 7¼ inches, with margins. Signed "M. B." **£2 10s**

314 **Oriental Landscape.**
Size 2¾ by 4¼ inches, with margins. Signed "M. B." **£2 10s**

315 **A Persian Festival.**
A procession of men on horseback and carrying banners, passing along by a mosque and entering a doorway.
Size 18¼ by 20½ inches, with margins.
Signed Artist's proof. **£10 10s**

316 **Benares.**
Size 9¼ by 6¾ inches, with margins. Signed. **£3 10s**

317 **Entrance to a Temple.**
Size 6¾ by 4¾ inches, with margins. Signed with initials. **£4 4s**

318 **Fantasy.**
Men on horseback outside the Entrance of a Mosque.
Size 11 by 14¼ inches, with margins. Signed with initials. **£9 9s**

Bauer (Marius)—*continued.*

319 **Procession with Camels.**
Size 17 by 10¾ inches, with margins. Signed. **£6 6s**

D. Y. CAMERON.

320 **Arran Peaks.**
Magnificent impression.
Size 10 by 13¾ inches. Signed.
(SEE ILLUSTRATION, PLATE No. XIX.). **£38**

321 **The Frews.**
Size 3½ by 7 inches, with margins.
Fine impression in first state. Signed. **£16 16s**

322 **A Lady of Genoa.**
Fine impression.
Size 4½ by 2 inches, with margins. 1896. Signed. (R. 217).
£9 9s

323 **Lecropt.**
To left, in background, a group of farm buildings, facing a stream with barges; in background, to right, cottages and trees.
Very fine impression, signed by the artist. 1893. **£57 10s**

324 **Nithsdale.**
Wide river winding through flat country, cottages and trees.
Brilliant impression.
Size 6 by 12½ inches. Signed. **£38**

325 **My Little Lady of Luxor.**
An Egyptian mirror, the handle representing an Egyptian female figure.
Size 11⅞ by 6 inches, with margins. 1909. Signed. (R. 407.)
£15 15s

326 **Old Houses at Laroche.**
Size 4 by 5⅞ inches, with margins. **£4 4s**

327 **Shuna.**
Size 4 by 7 inches, with margins. Signed. **£15 15s**

Cameron (D. Y.)—*continued.*

328 **Stirling Town.**

On the right of the plate the wall of the Greyfriars Church rises in distance, a clock is seen above the roofs of the houses.

Size 6 by 10 inches. Signed. (R. 90.) **£21**

329 **Tintoret's House.**

The delicately sculptured corner of Tintoret's house, the Palazzo Camello, with loggia surmounted by balcony; lower, beside the angle of the wall is seen a little tiled roof and simple window, and against these curves a Venetian mooring post.

Size 9½ by 4½ inches. Signed. (R. 209.) **£16 16s**

330 **Upper Clyde Valley.**

Size 4⅞ by 8½ inches. Signed. (R. 31.) **£17 17s**

331 **The Village Store.**

Narrow doorway through which is seen a small shop, with two women, another standing on the steps.

Size 9 by 3 inches. Signed. (R. 80.) **£25**

"Four or five impressions only."—RINDER.

332 **Waterloo Place.**

Fine impression.

Size 7½ by 9 inches, with margins. 1899. Signed. (R. 290.) **£21**

JOHN CONSTABLE.

333 **A Bridge near Salisbury.**

A country lane, with bridge in middle distance crossing a stream, trees on either bank, and in distance church spire.

Original etching by John Constable.

Size 4⅝ by 7⅛ inches. 1833. **£8 8s**

Presentation Copy with the inscription and title in the Artist's writing.

"The Print room of the British Museum has only two etchings by Constable, but as far as can be discovered the collection is complete."—*Vide* "Some Forgotten Etchers."

AUG. DELATRE.

334 **Souvenirs. Six Pointes-Seches.**

Six etchings enclosed in original case.

Presentation Copy to A. Legros with the Artist's signed autograph inscription. 1871. **£6 6s**

Only 30 sets printed.

JOHN EVELYN.

335 **The Back of Garden Front of Wotton in Surrey.**
Size $5\frac{3}{8}$ by $9\frac{1}{2}$ inches. Struck off the original plate about 1812. **£2 2s**

The plate bears the following inscription in the handwriting and signed with initials of Capt. Wm. Baillie, the celebrated etcher:—
"The back or Garden Front of Wotton in Surrey, etched by John Evelyn, Esq. Part of this front and the foundation remain. 1813. W. B."

HEDLEY FITTON.

336 **St. Hilary, Poictiers.**
The Interior of the Church, with high pillars supporting vaulted roof; in front of one of the columns, on which is the figure of the Virgin, a number of worshippers are kneeling; stone stairs are shown leading to different parts of the building.
Size $13\frac{1}{8}$ by $8\frac{3}{8}$ inches. Signed. **£10 10s**

337 **St. Merri, Paris.**
High arched doorway of the church, on either side of which in the niches are shown figures of saints, etc.; two nuns about to enter, on the right street scene.
Size $16\frac{7}{8}$ by $10\frac{5}{8}$ inches. Signed. **£32**

338 **Church of the Three Kings, St. Emelion Guyenne.**
A square porch, with central pillar, with arch above; in front female figures; to right stone steps leading to platform, on which are figures of monk and others.
Size $12\frac{3}{8}$ by $13\frac{7}{8}$ inches. Signed. **£18 18s**

339 **The Monument—London.**
The base of the monument is seen to left, busy street scene to right, beyond tall buildings and church tower.
Size $13\frac{3}{4}$ by 9 inches, with margins. Signed Artist's proof. **£10 10s**

340 **Pont St. Etienne—Limoges.**
The arched bridge spans the river, the town rises behind, with the Cathedral standing out prominently.
Size $13\frac{3}{4}$ by $16\frac{3}{4}$ inches. Signed. **£10 10s**

341 **La Tour de l'Horloge, Tours.**
A narrow street, with quaint high buildings on either side, with the tower rising in centre, procession of priests, pedestrians, etc.
Size $14\frac{7}{8}$ by $10\frac{3}{8}$ inches, with margins. Signed. **£15 15s**

Fitton (Hedley)—*continued.*

342 **Roslyn Chapel.**
Interior showing the "Prentice Pillar," and the very fine carved roof.
Size 16⅞ by 11½ inches. With margins. Signed. **£27 10s**

343 **St. Hilary, Poictiers.**
The Interior of the Church, with high pillars supporting vaulted roof; in front of one of the columns, on which is the figure of the Virgin, a number of worshippers are kneeling; stone stairs are shown leading to different parts of the building.
Size 13⅛ by 8¾ inches. Signed. **£15 15s**

344 **Smithfield Gateway.**
The arched doorway of the church of St. Bartholomew the Great is seen in centre of plate, part of shop window on right, pedestrians.
Size 12 by 7¼ inches. Signed. **£15 15s**

NORBERT GOENUTTE.

345 **Une Entrée des Jardins Publies, Venice.**
Etching.
Size 11 by 8 inches, with margins. 1890. Signed. **£1 10s**

FRANCISCO GOYA.

346 **The Guitar Player.**
Full length, a bearded man seated in arm chair with guitar.
Etching.
Size 11 by 8½ inches, with margin. **£3 10s**

347 **Philip IV., King of Spain.**
On horseback, in armour, hat with feathers.
Etching.
Size 14¾ by 12½ inches, with margins. 1778. **£5 5s**

SIR F. SEYMOUR HADEN.

348 **Amstelodamun.**
Sketch of the sea face of Amsterdam, above a scroll with the words "Hic terminus hæret" and S. Haden, 1863, and Amstelodamun below on the right.
Size 4 by 4⅝ inches. Signed. (D. 37.) **£4 4s**

349 **A Castle, County Wicklow.**
A castle, on the tower of which is a flag flying, occupies the brow of a woody hill on the left; on the right is an opposite hill, and between the two a valley.
Size 5⅜ by 4 inches. 1865. (D. 110.) **£5 10s**

Haden (Sir F. Seymour)—*continued.*

350 **Breaking Up of the Agamemnon.**
The hull of an old ship is moored opposite Greenwich, to the left Greenwich Hospital and the "Dreadnought."
Mezzotint and etching.
Size 9¾ by 18½ inches, with margins. 1886. Signed. **£14 14s**

351 **Brentford Ferry.**
The right bank of a tidal river is supported by piles; on a projecting tongue on the opposite bank are distant trees strongly reflected in the water.
Size 5⅜ by 8½ inches. 1864. Signed. (D. 66.) **£7 7s**

352 **Cranbrook.**
A hillside at the bottom which, on the left, is a village, and, beyond the village the sea. In the right foreground a woman, a girl, and a dog, and above, two other figures coming down the hill.
Size 5⅜ by 8¼ inches. Signed. 1863. (D. 39.) **£7 17s 6d**

353 **Fulham.**
Houses by river at Fulham, with its double church tower flanked on the right by a bridge, in foreground are two trees, stems in outline, to the left poplars.
Size 4½ by 11 inches. **£4 4s**

354 **The Herd.**
To the left, in a park-like landscape, a group of three oak trees, near which are some deer, overshadows a stream, which loses itself immediately in the wood beyond; to the right are ferns and a stunted tree with a very broad stem, above and beyond, a wooded glade surmounted by a castle.
Size 8⅞ by 5½ inches. 1868. (D. 115.) **£12 12s**

355 **Horsley's Cottages.**
A row of trees on the right leads up to a line of cottages and barns partly hidden by trees and surrounded by a low fence. In the left foreground is a bull calf.
Size 9⅞ by 7 inches. Signed. *Circa* 1865. (D. 90.) **£14 14s**

356 **Horsley's House at Wellesley.**
An old Kentish house and orchard under the lea of a high bank, on which are fir trees, some disused timbers, and a man chopping.
Size 10 by 15 inches. 1873. Signed. (D. 131.) **£10 10s**

THE FORTUNE TELLER. Turner—Owen.
Printed in Colours.
See Item No. 259.

JUVENILE AMUSEMENT. Ward—Reynolds.
(1 of pair). Printed in Colours.
See Item No. 270.

Haden (Sir F. Seymour)—*continued.*

357 **Inside the Cork Convent, Cintra.**

A terrace formed in the thickness of the wall of the convent, along which a nun is walking.

Size 6 by 9 inches, with margins. 1877. Signed. (D. 174.) **£7 7s**

358 **Kensington Gardens.**

An old tree divides half-way up its stem into two main branches, the left one of which is more subdivided than the right. The light is concentrated on the upper branches, and the distance closed in by numerous tree stems.

Size 8 by 5 inches. (D. 26.) 1860.

Brilliant impression on India paper. Signed.

(SEE ILLUSTRATION, PLATE No. XX.). **£31 10s**

359 **The Little Long Parish.**

A small stream flows from behind a clump of bushes towards the left; larger trees to right. A meadow with trees on the opposite side of the stream.

Size $3\frac{6}{8}$ by $7\frac{6}{8}$ inches, with margins. Signed. (H. 228.) **£5 5s**

360 **The Little Pool.**

A small dark pool, beyond to left a meadow with a large tree and number of deer.

Size $4\frac{3}{8}$ by $5\frac{4}{8}$ inches, with margins. 1868. Signed. (H. 196.) **£5 5s**

361 **Mounts Bay.**

Rough sea, sailing boat to left.

Size $8\frac{1}{4}$ by $5\frac{1}{2}$ inches. Trial proof. **£8 8s**

With inscription in Sir Seymour Haden's autograph, "done throughout in bath-time 2 hours $\frac{1}{2}$," and presented to P. G. Hamerton.

362 **Newton Manor.**

A white house and garden in a clump of trees; beyond sea and cliffs, in front open ground with deer.

Size 6 by 9 inches, with margins. Signed. (D. 157.) **£7 7s**

363 **Penton Hook.**

The riven stem of an old willow tree, near which is seated a figure, stands half in and half out of the water, which occupies the whole of the foreground; on the left, among the reeds, a boy fishing.

Size 6 by $9\frac{1}{2}$ inches. Signed. Trial proof. (D. 65.) **£8 8s**

Haden (Sir F. Seymour)—*continued.*

364 **A Salmon River.**
A curved rushing river in a rocky landscape; a stormy sky.
Etching and mezzotint.
Size 4 $\frac{2}{8}$ by 6 $\frac{2}{8}$ inches, with margins. First state. (H. 221.) **£5 5s**

365 **Sawley Abbey.**
An inn with two white gables, stands by a salmon river (The Ribble) which, at this point, is enlarged into a wide pool; to the right of the inn are the scanty remains of an abbey, and on its left farm buildings and a meadow in which are cattle grazing.
On the extreme right, a rising hill with a cart and figures.
Size 10 by 15 inches. 1873. Signed. (D. 131.) **£10 10s**

366 ——— **Ditto.** Trial Proof. **£12 12s**

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367 **Drake** (Sir William Richard, F.S.A.), **Portrait of.**
Full length, seated at a table in his study, which contains numerous objets d'art.
Size 10 by 12 inches, with margins. **£4 4s**

Author of "A Descriptive Catalogue of the Etched Work of Francis Seymour Haden."
See also Item 469A.

ALBANY E. HOWARTH.

368 **Richmond Castle, Yorkshire.**
Size 7 $\frac{5}{8}$ by 9 $\frac{5}{8}$ inches, with margins. Signed. **£4 4s**
46 proofs only.

369 **St. Marks, Venice.**
Size 21 $\frac{1}{4}$ by 31 $\frac{1}{2}$ inches, with margins. Signed. **£7 7s**

A. LECROS.

370 **La Ferme Sur la Riviere.**
Size 4 $\frac{1}{2}$ by 8 $\frac{1}{2}$ inches, with margins. Signed. **£10 10s**

371 **Le Petit Lac.**
Size 7 $\frac{3}{4}$ by 7 $\frac{1}{2}$ inches, with margins. Signed. **£7 7s**

372 **Le Pêcheur au Saumon.**
Size 10 $\frac{1}{4}$ by 14 $\frac{1}{4}$ inches, with margins.
Signed Artist's proof. (C. 223II.) **£9 9s**

373 **Portrait of E. J. Poynter, R.A.**
Size 8 $\frac{1}{2}$ by 6 $\frac{1}{4}$ inches, with margins. **£2 2s**

374 **Le Petit Hangar.**
Size 5 $\frac{1}{2}$ by 5 $\frac{1}{4}$ inches, with margins. Signed. **£5 5s**

Legros (A.)—*continued.*

375 **Le Coup de Vent.**
A wind and rain swept moorland scene, with trees and bushes in foreground to left.
Size 21 by 17¾ inches, with margins. **£9 9s**

376 **Portrait of Legros.**
Short half length, turned to left.
Size 7¾ by 5¾ inches, with margins. Signed. **£3 3s**

377 **Les Bords de la Yanne.**
Size 6 by 10 inches, with margins. Signed. **£7 7s**

J. HAMILTON MACKENZIE.

378 **San Francesco nel deserto, Veneto.**
Size 6 by 9 inches, with margins. 1912. Signed. **£2 10s**

J. L. E. MEISSONIER.

379 **The Guitar Player.**
Signed remarque proof on vellum by **A. Gilbert** after **Meissonier.**
Size 9¾ by 5¾ inches, with margins. **£2 2s**

380 **L'Ordonnance.**
Interior, an officer standing with back against fireplace reading despatch, soldier standing in front, another seated.
By **Mongin** after **Meissonier.**
Size 9 by 7½ inches, with margins. 1866. Proof. **£1 10s**

D. S. McLAUGHLAN.

381 **Quai des Grandes Augustin.**
Size 9 by 13¾ inches, with margins.
Signed by the Artist. **£3 3s**

382 **Palazzo Vecchio.**
Size 13 by 4¼ inches, with margins.
Signed by the Artist. **£2 2s**

383 **The Lion Column.**
Size 3¾ by 2⅛ inches.
Signed by the Artist. **£1 10s**

McLaughlan (D. S.)—*continued.*

384 **The Two Bridges.**
Size $5\frac{1}{2}$ by 4 inches.
Signed by the Artist. **£2 2s**

385 **The Shot Tower.**
Size 10 by 12 inches, with margins.
Signed by the Artist. **£3 3s**

386 **La Flèche. Rouen.**
Size $6\frac{3}{4}$ by $3\frac{1}{8}$ inches, with margins.
Signed by the Artist. **£2 2s**

CHARLES MERYON.

387 **San Francisco.**
The view of the city stretches across the entire plate, waste land in foreground, in distance shipping and the sea.
Size $7\frac{1}{4}$ by $37\frac{3}{4}$ inches, with margins. 1856. (W. 80.) **£12 12s**

388 **La Galerie de Notre Dame.**
Size 11 by $6\frac{1}{2}$ inches, with margins. (W. 10.) **£15 15s**

389 **La Morgue.**
Size $8\frac{1}{2}$ by $7\frac{1}{2}$ inches, with margins.
Brilliant impression in second state. (B. & H. 50.)
(SEE ILLUSTRATION, PLATE No. XXI.). **£63**

This plate is considered the finest example of Meryon's work.

390 **L'Arche du Pont Notre Dame.**
Size 5 by $6\frac{5}{8}$ inches, with margins. 1853. (W. 9.) **£25**

391 **La Tombeau de Moliere.**
Size $2\frac{3}{4}$ by $2\frac{3}{4}$ inches, with margins. (W. 23.) **£6 6s**

392 **Le Pont Neuf et La Samaritaine de dessous la 1ere Arche du Pont au Change.**
Size $5\frac{1}{8}$ by $7\frac{1}{4}$ inches, with margins. *C.* 1850. (W. 29.) **£31 10s**

393 **La Tour de L'Horloge.**
Size $9\frac{3}{4}$ by $7\frac{1}{8}$ inches, with margins. 1852.
Brilliant impression in the state before any lettering.
(SEE ILLUSTRATION, PLATE No. XXII.). **£63**

394 **Rue des Chantres.**
Size $11\frac{1}{8}$ by $4\frac{3}{4}$ inches, with margins. 1862. (W. 25.) **£17 17s**

SAMUEL PALMER.

395 **The Early Ploughman.**
Size $5\frac{1}{4}$ by $7\frac{7}{8}$ inches, with margins.
Touched proof impression. **£7 7s**

396 ——— **Ditto.** Another impression. **£3 3s**

397 **English Pastoral.**
Size $4\frac{3}{4}$ by $7\frac{1}{2}$ inches, with margins. **£4 4s**

398 **The Herdsman.**
Size $5\frac{1}{4}$ by 8 inches, with margins.
Early proof. Signed. **£15 15s**

399 ——— **Ditto.** Another impression.
Unsigned. **£5 5s**

400 **Milking Time.**
Herd of cows, standing in pool, drinking, flock of sheep on rocks, sea in background.
Size $5\frac{1}{4}$ by $7\frac{1}{2}$ inches. Proof impression. **£3 3s**

J. PENNELL.

401 **Butcher's Row, Whitechapel.**
Etching.
Size 8 by $10\frac{1}{4}$ inches, with margins. Signed. **£4 4s**

402 **Charing Cross before the Fall.**
Evening scene, the bridge spanning the river to right.
Lithograph.
Size $6\frac{3}{4}$ by 10 inches, with margins. Signed. **£4 4s**

403 **Charing Cross Underground. Night.**
Etching and mezzotint.
Size 7 by 9 inches, with margins. Signed. **£4 4s**

404 **Clifford's Inn Hall.**
Size 8 by 10 inches, with margins. Signed. **£4 4s**

405 **Goldsmith's Grave.**
Size 11 by 8 inches, with margins. Signed. **£4 4s**

406 **The Haymarket, Tobacco Shop.**
Size 11 by $8\frac{1}{2}$ inches, with margins. Signed. **£4 4s**

Pennell (J.)—*continued.*

407 **The House in which Whistler Died, 74, Cheyne Walk, Chelsea.**
Etching.
Signed proof. Signed. **£4 4s**

408 **Long Palace, Hampton Court.**
Size 5½ by 12 inches, with margins. Signed. **£4 4s**

409 **Ludgate Hill—The Viaduct.**
Size 10½ by 8 inches, with margins. Signed. **£4 4s**

410 **Peter the Great's House, Buckingham Street.**
Etching.
Size 10½ by 8 inches, with margins. Signed. **£4 4s**

411 **St. Paul's. Evening.**
Seen from across the river, boats in front.
Etching and mezzotint.
Size 7 by 10 inches, with margins. Signed. **£4 4s**

H. MACBETH RAEBURN.

412 **St. Paul's from the Surrey Side.**
The dome of St. Paul's rises from the wharfs and warehouses at the side of the river, on which are moored barges, immediately on the left of the plate is scaffolding and on right moored barges, with masts.
Size 7 by 12 inches, with margins. Signed. **£2 12s 6d**

T. C. ROBINSON.

413 **Coringdon Heath and Pool Harbour.**
The heath seen across dark bushes and trees, the harbour with small sailing ships behind.
Size 8 by 12 inches. Signed. **£4 4s**

WM. P. ROBINS.

414 **Payne's Farm.**
Etching.
Size 5 by 10⅞ inches, with margins.
Fine impression on green paper. Signed. **£9 9s**

SIR FRANK SHORT.

415 **The Beach Buoy.**
A globular mooring buoy is stranded on the mud at low water to left of the centre of the composition, behind it to left is a schooner, in the background the buildings of a town with shipping and figures.
Etching.
Size 6¾ by 10¼ inches. Signed. (S. 174.) **£5 5s**

Short (Sir Frank)—*continued.*

416 **Bellinzona from the Road to Locarno.**
Mountain with castle on summit is seen from across marshy ground, long bridge connecting it with the main land, figures in front.
Aquatint after **J. M. W. Turner.**
Size 8 by 9¾ inches. Trial proof. Signed. (S. 94.) **£9 9s**

417 **Moonlight on a River.**
Moonlight reflected on the river, to left of which are rocks surmounted with buildings, bridge is seen in distance, boats and figures.
Mezzotint by **Short** after **J. M. W. Turner.**
Size 8½ by 11¼ inches. 1896. Signed. (S. 207.) **£10 10s**

418 **Nithsdale.**
Near the centre of the composition a group of four fishermen hauling a seine-net, with boat on the river bank, beyond the river flat country, and distant hills and trees.
Mezzotint.
Size 7⅞ by 12⅜ inches. Signed. (S. 154.) **£10 10s**

419 **Noon on the Zuyder Zee.**
A roadway near a wharf, with peasants walking or resting by the wayside, on left shipping and an old lamp, a church and cottages in the background.
Etching.
Size 7⅞ by 10⅞ inches. Signed. (S. 173.) **£9 9s**

420 **Solway Fishers** (**No. 2**)
In centre a light foot bridge over a creek, to left in foreground a pile of stones, beyond the bridge the flats and sea, with high ground to right, figures of fishermen to right, heavy cumulus clouds to left.
Mezzotint.
Size 7⅛ by 10¼ inches. Signed. (S. 152.) **£10 10s**

421 **A Span of Old Battersea Bridge.**
Between the heavy timbers of the old bridge a dredger is seen at work on the river, and beyond it the farther bank; the foreground has been left dry by the tide, and on it to right rest two balks of timber, made fast with a chain.
Aquatint.
Size 7½ by 11¾ inches. Signed. (S. 226.) **£8 8s**

422 **Timber Raft on the Rhine.**
River is seen in centre of the plate, dim outlines of men seen upon it, the still water of the Rhine and heavy clouds.
Mezzotint by **Short** after **J. M. W. Turner.**
Size 8¼ by 11¾ inches. Signed. (S. 240.) **£10 10s**

Short (Sir Frank)—*continued.*

423 **Wreck of the Orangeman.**

Rough sea, rowing and sailing boat, behind a wrecked ship, coast beyond.

Mezzotint.

Size 7 by 9½ inches. Signed by the artist and by the printer, F. Gonding. **£5 5s**

T. FRANCIS SIMON.

424 **Hreadcany.**

River at night, with the lights of buildings on further bank reflected in the water.

Etching, tinted.

Size 11 by 11¾ inches. Signed. **£3 3s**

W. STRANG.

425 **The Brickfield.**

Size 4¼ by 10 inches, with margins. Signed. **£4 4s**

426 **Invitation Card to Exhibition Etchings.**

A group of peasants standing behind a stone slab.

Size 6 by 5 inches, with margins. Signed. **£3 3s**

1 of 10 proofs.

427 **Kilcreggan.**

A group of cottages and low buildings, with trees behind, seen to right; rising ground to left.

Size 6 by 9 inches, narrow margins. Signed. **£5 5s**

428 **Norman Farm.**

Size 6 by 10 inches, with margins.

Signed by the Artist. **£7 7s**

429 **The Moat House.**

Size 7½ by 8 inches, with margins.

Signed by the Artist. **£8 8s**

430 **Peasant Woman Seated in a Field.**

Size 4 by 6 inches, with margins. Signed. **£1 15s**

431 **The Rehearsal.**

A man singing, behind him three musicians and a woman.

Size 7 by 8½ inches, with margins. Signed. **£6 6s**

1 of 6 proofs.

Plate XVII.

The Death of the Roebuck.
(1 of pair). Printed in Colours.
See Item No. 278.

PLATE XVIII.

THE RABY PACK. Ward.
See Item No. 280.

Strang (W.)—*continued.*

432 **The Top of the Hill.**
An old countryman in a smock, bundle on his arm, seated under a tree.
Etching.
Size 7 by $4\frac{7}{8}$ inches, with margins. **£3 3s**

E. M. SYNGE.

433 **Venice.**
Bridge with steps leading down to the water, on which are gondolas.
Size 7 by 10 inches. 1906. Signed. **£4 4s**

WILLIAM WALKER.

434 **Notre Dame, Paris.**
Size 15 by 14 inches, with large margins. 1912. Signed. **£6 6s**

C. A. WALTNER.

435 **Head of a Rabbi.**
Etching after **Rembrandt.**
Size 20 by $16\frac{1}{4}$ inches, with margins.
Signed Artist's proof on vellum. 1867. **£6 6s**

J. A. McNEIL WHISTLER.

436 **Annie, Seated.**
A little girl, seated, with her hair falling over her face.
Size 5 by $3\frac{3}{4}$ inches, with margins.
Fine impression in first state. **£21**

437 **Billingsgate.**
In front a barge, with five men, to right river with fishing smacks, London Bridge in distance.
Size 6 by $8\frac{3}{8}$ inches, with margins. 1859. **£10 10s**

438 **Greenwich Park.**
Size 5 by 8 inches, with margins. (W. 33.) **£12 12s**

439 **The Music Room.**
Size $5\frac{5}{8}$ by $8\frac{3}{4}$ inches, with margins.
Fine impression. **£8 8s**

440 **Limehouse.**
A barge discharging cargo at a warehouse, behind it waterside buildings, a distance of river and shipping.
Size $4\frac{7}{8}$ by $7\frac{7}{8}$ inches, with margins. (W. 37.) **£14 14s**

Whistler (J. A. McNeil)—*continued.*

441 **The Punt.**

A man in a punt.
Size $4\frac{5}{8}$ by $6\frac{1}{2}$ inches, with margins. 1861. **£1 10s**

442 **Reading in Bed.**

A curtained bed, in which a dark-haired woman is reading, on floor in foreground a slipper.
Size $4\frac{3}{4}$ by $3\frac{1}{4}$ inches, with margins. (W. 29.) **£6 6s**

443 **Reading by Lamp Light.**

A lady holding book, seated by a table under a high reading lamp, in foreground a cup and saucer.
Size $6\frac{3}{8}$ by $4\frac{3}{4}$ inches, with margins. **£12 12s**

444 **Sketching.**

A scene on the river, an artist sketching.
Size $5\frac{1}{2}$ by $6\frac{1}{2}$ inches. 1861. **£1 10s**

445 **Startled Swan under Old Battersea Bridge,** with an iris in the foreground.
Size $5\frac{1}{4}$ by $3\frac{1}{4}$ inches, with margins. **£4 4s**

446 **Thames Warehouses, from Thames Tunnel Pier.**

Size 3 by $7\frac{7}{8}$ inches, with margins. 1859. (W. 35.) **£22 10s**

447 **Title to the French Set.**

The artist sits sketching, surrounded by a group of boys and girls.
Size $4\frac{3}{8}$ by $5\frac{3}{4}$ inches, with margins. 1858. **£4 4s**

448 **U.S. Coast Survey.** Reconnaissance of Smith's or Blunt's Island, Washington, and Anacapa Island in Santa Barbara Channel. 1854.
Size of sheet $11\frac{3}{4}$ by $9\frac{1}{4}$ inches. **£1 10s**

Engraved by Whistler whilst in the public service of the United States.

WHISTLER LITHOGRAPHS.

THE PRINTER'S (THOMAS T. WAY) OWN COLLECTION OF WHISTLER LITHOGRAPHS ESPECIALLY SELECTED BY HIM FOR HIS OWN PERSONAL PORTFOLIO.

BRILLIANT EARLY PROOFS PRINTED BY WAY HIMSELF.

"Signed" denotes that the drawing is signed on the stone with the well-known butterfly signature.

449 (W. 3.) **Study.**

Female figure wearing a light dress; seated in armchair; erroneously supposed to be a portrait of Madam Sara Bernhardt. Signed.

(SEE ILLUSTRATION, PLATE No. XXIII.) **£150**

Only 12 printed.

450 (W. 10.) **Gaiety Stage Door.**

A dark doorway with group of figures in front. A man seated on the left and several figures standing on right of door. In foreground a horse and trap.

Signed. **£7 10s**

451 (W. 11.) **Victoria Club.**

A drawing of the corner of the building in Wellington Street. About a dozen figures grouped in front.

Signed. **£7 10s**

452 (W. 13.) **Reading.**

A lady, profile figure, seated, wearing a hat and fur cape, reading a newspaper.

Signed. **£10 10s**

453 (W. 24.) **The Farriers.**

In a rather dark interior, two men and a horse, one man bending down to fit a shoe to the horse's hind leg, behind the horse a man wearing an apron is standing.

Signed. **£21**

Only 6 printed.

454 (W. 26.) **Gants de Suede.**

Standing figure of a lady, large hat with feather. The arms are hanging down, and in her hands long gloves stretched across the figure.

Signed. **£12 12s**

One of the 25 original impressions.

Whistler Lithographs—*continued.*

455 (W. 29.) **The Little Nude Model Reading.**

The model is seated on a low chest turned to left; the head, on which is a close-fitting cap, is bent down to read a book which she holds in her hands.

Signed by Way.

(SEE ILLUSTRATION, PLATE No. XXIV.). **£160**

Only 28 printed.

456 (W. 52.) **The Long Gallery, Louvre.**

The arched end of the gallery is seen with an alcove in the centre of which is the doorway leading to the Salon Carrée.

Signed. **£12 12s**

One of 28 original impressions.

457 (W. 68.) **La Robe Rouge (a Portrait of Miss Whistler).**

A lady dressed in dark material seated at the end of a draped settee; panelled wall behind.

Signed. **£12 12s**

One of 23 original impressions.

458 (W. 88.) **The Smith's Yard.**

A sunny scene with two white horses, their tails to the spectator; to the left of the horses the smith and his boy are standing.

Signed. **£12 12s**

One of the 35 original impressions.

459 (W. 90.) **The Blacksmith.**

He is standing by the furnace, which lights up his figure, and in which he holds a bar while he works the bellows with his left hand raised. Behind him is a recess in deep shadow and to left is a wall on which many implements are hanging. In front a large tub, a wheel, and sledge hammer.

Signed. **£20**

Signed in pencil "Blacksmith" by Way.
Only 15 printed.

460 (W. 92.) **The Fair.**

A very busy scene at night time in Lyme Regis, with groups of figures round two booths which are lit inside, above them some buildings are indicated.

Signed. **£22 10s**

Signed in pencil "The Fair" Lyme Regis by Way.

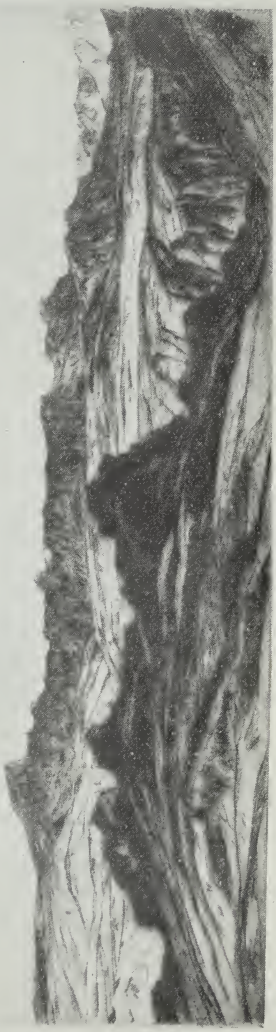
461 (W. 107.) **Study. No. 1.**

A full-length figure of Mr. Thomas Way, both hands in his trouser's pockets, and his left foot brought forward.

Signed. **£21**

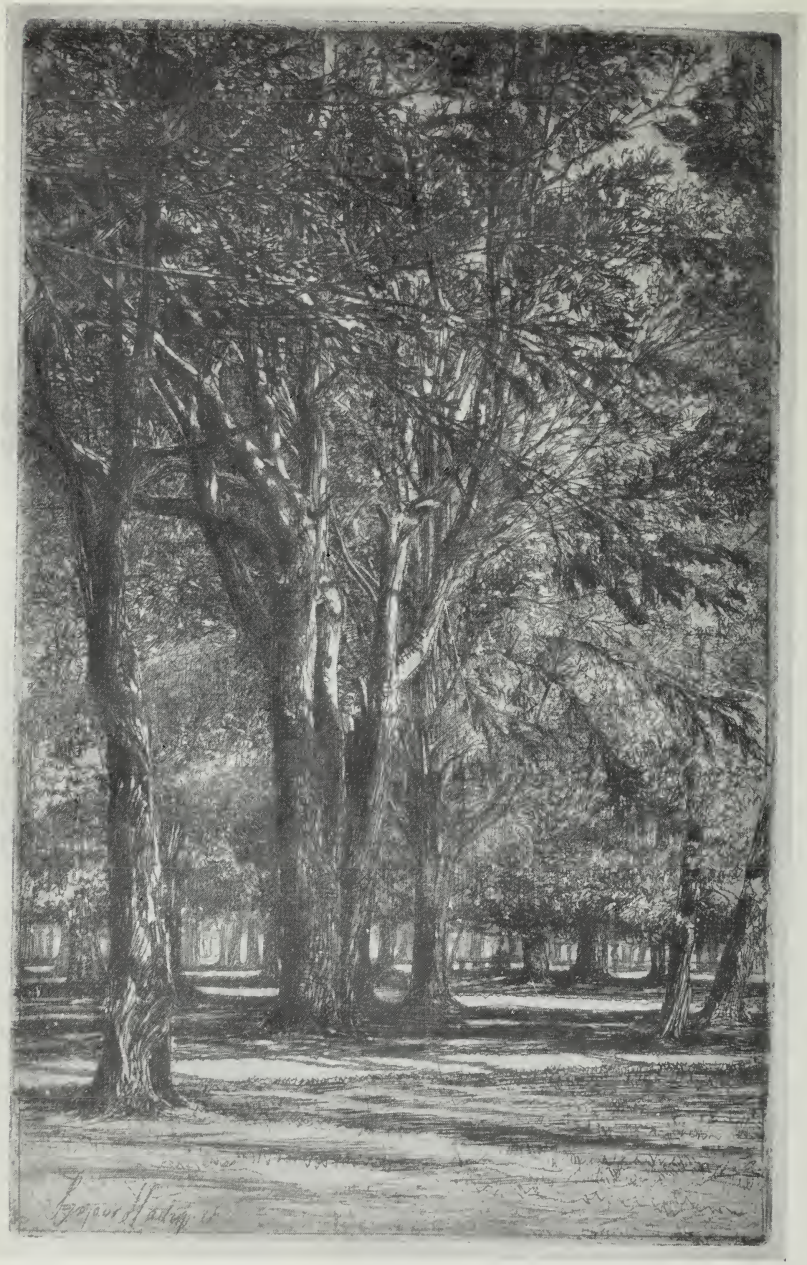
Only 10 printed.

PLATE XIX.



CAMERON. ARRAN PEAKS.
See Item No. 320.

PLATE XX.



HADEN. KENSINGTON GARDENS.
See Item No. 358.

Whistler Lithographs—*continued.*

462 (W. 121.) **Little London.**

The curve of the river seen from the top of the Savoy Hotel, looking eastward. In foreground below the first arch of Waterloo Bridge.
Signed. **£75**

Signed "Little London" by Way.
Only 30 printed.

463 (W. 123.) **Waterloo Bridge.**

The first three arches of the bridge seen from a high point. The broad road of the Embankment full of vehicles passing under first bridge is continued in the distance, to right river with barges.
Signed. **£58**

Signed in pencil "Waterloo B. Mar. 23" by Way.
Only 26 printed.

464 (W. 129.) **St. Giles in the Fields.**

The church is seen from the garden. The spire rises from the roof and is seen through the branches of two trees. Three small groups of women are seated against the wall of the church.
Signed. **£100**

Signed in pencil "St. Giles Church" by Way.
Only 8 printed.

465 **Portrait of Whistler's Mother.**

Full length, seated in profile, to left, dark dress, cap with long ends, curtain in background.
Engraved by **R. Josey** after **Whistler.**
Size 12½ by 13¾ inches, with margins. 1879.
Signed Artist's proof. **£4 10s**

466 **Thomas Carlyle.**

Full length, seated, directed to left, rug and hat on knees.
Mezzotint by **R. Josey** after **Whistler.**
Size 14 by 11¾ inches, with margins. 1878.
Fine impression on India Paper. Signed by Whistler and Engraver.
£8 8s

ANDERS ZORN.

467 **The Bed Scene (Sangpatten).**

Young woman, partly nude, seated, another woman seen in profile behind.
Etching, signed.
Size 9¾ by 7¾ inches, with margins. **£27 10s**

Zorn (Anders)—*continued.*

468 **L'Eté.**

Nude figure of a girl standing holding draperies in right hand, dark background.
Etching.
Size 7 by $4\frac{3}{4}$ inches, with margins.
Fine impression. Signed. **£52 10s**

469 **Pilot.**

Two figures bathing in the sea.
Etching.
Size 7 by $4\frac{3}{4}$ inches, with margins. Signed. **£28**

SIR FRANCIS SEYMOUR HADEN.

469a **Etudes à l' Eau-Forte.**

Notice et Descriptions par Philippe Burty.

The complete Series of 25 Etchings and the 5 Etched Vignettes. Fine Brilliant Impressions.

Folio, enclosed in the original portfolio.

Paris et Londres, 1866. **£350**

The Etchings comprise:—

I. Out of Study Window.
II. Battersea Reach.
III. Lord Harrington's House from Kensington Gardens.
IV. The Towing Path.
V. Sunset on the Thames.
VI. Fulham.
VII. Shepperton.
VIII. Old Chelsea.
IX. Kew Railway Extension.
X. Early Morning in Richmond Park.
XI. Thames Side, Kew.
XII. Egham.
XIII. Egham Lock.
XIV. Brentford Ferry.
XV. A Sunset in Tipperary.
XVI. The Teivy in Tipperary.
XVII. Kilgaren Castle.
XVIII. House of Benjamin Davis, Smith.
XIX. Kenarth.
XX. Newcastle in Emlyn.
XXI. Shere Mill Pond (the large plate).
XXII. Evening.
XXIII. Kidwelly.
XXIV. Mytton Hall (Lancashire).
XXV. Thomas Haden after Wright of Derby.

PART IV.

Etchings and Engravings by the Old Masters.

HEINRICH ALDEGREVER. 1502-1558.

470 **The Good Samaritan.**
Series of three plates.
Size $3\frac{1}{4}$ by $4\frac{1}{4}$ inches. (B. 41-43.) **£4 4s**

471 **History of Adam and Eve.**
Set of six engravings on copper.
Size $3\frac{1}{2}$ by $2\frac{1}{2}$ inches. (B. 1-6.) The Set, **£6 6s**

472 **The Seven Virtues.**
Series of seven plates representing allegorical female figures.
Size 4 by $2\frac{1}{2}$ inches. (B. 117-123.) The Set, **£4 4s**

473 **Parable of the Good Samaritan.**
Series of 4 engravings.
Size $3\frac{1}{4}$ by $4\frac{3}{8}$ inches. 1554. (B. 40-43.) The Series, **£6 6s**

474 **Rhea Sylvia.**
Nude female figure in foreground, behind her a man carrying Romulus and Remus to the banks of the Tiber.
Size $5\frac{7}{8}$ by $3\frac{7}{8}$ inches. (B. 66.) **£7 7s**

475 **The Virgin Standing on a Crescent.**
Size $4\frac{5}{8}$ by 3 inches. 1553. (B. 50.) **£9 9s**

JOST AMMAN (1539-1591).

476 **Grand March of German Troops.**
Woodcut in five sheets, joined.
Size of each 15 by $14\frac{1}{4}$ inches. 1560. **£3 10s**

With Chiffre J. A. in centre of end plate.

477 **Fireworks at Nuremberg.**
Size 9 by $13\frac{3}{4}$ inches. 1570. (B. 14.) **£4 4s**

Amman (Jost)—*continued.*

478 **Ornamental Design.**
Two shields of arms supported by a youth and a girl.
Etching on copper.
Size 4 by $3\frac{3}{4}$ inches, with margins. **£14 14s**
Very rare, unknown to Bartsch (Pass. Vol. II. 40).

HANS SEBALD BEHAM (1500-1550).

479 **Buste de l'Empereur Trajan.**
In profile, surrounded by two branches of laurel leaves.
Buste de Domitia Calvilla.
In profile, similar to above.
Two portraits on one sheet. Etchings on copper.
Size 2 by $3\frac{7}{8}$ inches. 1546. (B. 83, 84.) **£2 12s 6d**

480 **Death as a Jester, with a Lady.**
Etching on copper.
Size $3\frac{1}{4}$ by $2\frac{1}{8}$ inches. (B. 149.) **£3 3s**

481 **La Bonne Fortune.**
A winged female figure, holding a palm in her right hand, in the other a wheel, a globe at her feet, a sailing vessel behind.
Etching on copper.
Size $3\frac{1}{8}$ by 2 inches. 1541. **£9 9s**

482 **La Parabole de l'Enfant Prodigue.**
Set of 4 etchings on copper.
Size $2\frac{3}{8}$ by $3\frac{7}{8}$ inches. 1540. (B. 31-4.) The 4 plates, **£7 7s**

483 **La Religion Chrétienne Victorieuse.**
A winged female figure, holding flaming heart in right hand, serpent under her feet, an arc in the sky behind.
Etching on copper.
Size 3 by 2 inches. (B. 128.) **£2 10s**

484 **Vignette au Mascaron.**
Two cupids holding a shield on which is a mask.
Engraving on copper.
Size $1\frac{7}{8}$ by $2\frac{3}{4}$ inches. 1544. **£2 12s 6d**

485 **Le Petit Bouffon.**
A child dressed as a jester, and enveloped in a banderol.
Etching on copper.
Size $1\frac{7}{8}$ by $3\frac{1}{4}$ inches. 1542. **£2 2s**

BARTHEL BEHAM (1496-1540).

486 **The Virgin and Child at a Window.**
Size $4\frac{1}{4}$ by $3\frac{7}{8}$ inches. (B. 8.) **£25**
From the St. John Dent's Collection.

487 **Three Skulls with the Sleeping Child.**
Size $1\frac{5}{8}$ by $2\frac{1}{4}$ inches.
First state before alteration in monogram. (B. 27.). **£4 10s**

488 **Combats d'hommes Nuds.**
Size $2\frac{1}{4}$ by $11\frac{3}{8}$ inches. (B. 16.). **£4 10s**

489 **The Seven Liberal Arts.**
Series of seven small etchings on copper.
Size $3\frac{5}{8}$ by $2\frac{1}{4}$ inches. (B. 121-127.) **£7 7s**

490 **The Seven Planets.**
Series of 7 small copperplate engravings.
Size $1\frac{3}{4}$ by $1\frac{1}{4}$ inches. (B. 113-120.)
Fine impressions, with the First Title. The Series, **£10 10s**

491 **The Seven Liberal Arts.**
Series of 7 copperplate engravings.
Size of each $3\frac{5}{8}$ by $2\frac{1}{8}$ inches. (B. 121-127.) The Series, **£9 9s**

492 **The Virgin and Child with a Parrot.**
Size $3\frac{1}{4}$ by $2\frac{1}{4}$ inches. B. 49. (B. 19.) **£5 10s**

493 **Leda and the Swan.**
Size $1\frac{7}{8}$ by $2\frac{1}{2}$ inches. 1548. (B. 112.) **£5 5s**

494 **St. Jerome.**
Standing holding Crucifix.
Size $3\frac{1}{2}$ by $2\frac{1}{2}$ inches. 1520. B. 60. **£1 1s**

495 **St. Jerome.**
Standing in archway, book under left arm.
Size $4\frac{1}{4}$ by 3 inches. (B. 62.) **£2 10s**

496 **St. Sebald.**
Seated with his back against trunks of trees holding model of Cathedral.
Size $4\frac{3}{4}$ by 4 inches. 1521. (B. 65.) **£2 10s**

C. P. BERGHEM (1620-1683).

497 **Small Landscapes, with Cattle.**
Set of six etchings designed and executed by C. P. Berghem, called "Les Vaches a la Latiere"; with the numbers, but before the extra work.
Size $3\frac{3}{4}$ by $3\frac{5}{8}$ inches. 1644. **£3 10s**

T. BEWICK (1753-1828).

The Reviver of the Art of Engraving on Wood.

498 **The Angry Lion.**
Fine impression on satin. *C.* 1790. **£5 5s**

499 **The Kyloe Ox, bred in The Mull, Argyleshire.**
Printed on satin. 1790. **£5 5s**
This is one of the few specimens of Bewick's Copperplate Engravings.

500 **The Lancashire Bull.**
Printed on satin. *C.* 1790. **£2 10s**

501 ——— Another impression printed on India paper. **15s**

JAKOB BINCK (The Master "J. B."). Born 1490.

502 **The Divinities who preside over the Seven Planets.**
Series of 7 etchings on copper.
Size $3\frac{1}{4}$ by 2 inches. 1528. (B. 11-17.) The Series, **£6 6s**

A. BOSSE (died 1678)

503 **Courtiers and Ladies.**
Series of 7 plates, showing gallants and ladies in picturesque costume standing in decorative interiors.
Line engravings.
Size $11\frac{3}{8}$ by $7\frac{3}{4}$ inches, narrow margins.
Fine impressions. The Series, **£10 10s**

504 **The Four Ages of Man.**
Series of 4 plates, the first showing a group of young children, the second, gallant and lady standing in a garden, the third, a family at table feasting, the fourth, an aged couple seated before a fire.
Size $10\frac{1}{4}$ by $12\frac{3}{4}$ inches. The Set, **£7 7s**

505 **The Parable of Dives and Lazarus.**
Series of three plates, the first showing a party at the rich man's table feasting, the second the rich man expiring, the poor man's death-bed.
Size $10\frac{1}{4}$ by 13 inches. The three plates, **£6 6s**

Bosse (A.)—*continued.*

506 **The Seasons.**
Series of 4 very decorative plates showing ladies and gallants in picturesque costume—in spring and summer on verandah in gardens; in autumn revelling in a vinery; and in winter in an interior, feasting.
Line engravings.
Size 10¼ by 13 inches. The Set, **£9 9s**

507 **The Surgeon.**
Interior, the surgeon binding up a lady's arm; young man and woman in attendance.
Line engravings.
Size 10¼ by 13⅜ inches. *C.* 1670. **£3 3s**

508 **The Schoolmaster.**
Interior, schoolmaster seated at desk, children standing and seated.
Line.
Size 10 by 12½ inches. **£4 4s**

FRANCOIS BRIZIO (1574-1623).

509 **The Flight into Egypt.**
The Virgin holding the Child by the hand, St. Joseph walking behind, an ass in background to right, a servant feeding it with hay.
Size 8½ by 5⅜ inches. *Circa* 1600. **£1**

T. de BRY (1528-1598).

510 **The Triumph of Bacchus.**
Size 4⅛ by 11 inches. **£4 4s**

From the Fisher Collection.

HANS BURGKMAIR (1473-1559).

511 **A Saint.**
One of the series of 119 woodcuts. "Images de Saints et Saintes issus de la Famille de l'Empereur Maximilien."
Fine early impression.
Size 9⅜ by 8⅜ inches. (B. 82.) **£7 10s**

MARCUS DE BYE (1612-1670).

512 **Cows, Oxen and a Pig.**
Set of eight etchings by **M. de Bye** after **P. Potter.**
Size 4¼ by 5½ inches, narrow margins. 1657. The Set **£4 4s**

CLAUDE CELLEE (called Lorraine) (1600-1682).

513 **Shepherd and Shepherdess.**
Seated on rocks, cattle, sheep and landscape in background.
Size 8 by 10½ inches. *Circa* 1660.
Fine impression in first state. **£20**

514 **The Shipwreck.**
Vessels driven ashore in a storm, ruined castle to right, men pulling in small boat.
Size 5⅛ by 7¼ inches. *Circa* 1660. **£3 3s**

LUCAS CRANACH (1472-1553).

515 **Boy on horseback.**
Woodcut.
Size 7¼ by 4⅞ inches. 1506. (B. 116.) **£3 3s**

516 **Marcus Curtius.**
On horseback, his horse falling into a chasm.
Woodcut.
Size 13¼ by 9¼ inches. (B. 112.) **£10 10s**

517 **The Penitence of St. Chrysostum.**
Size 10 by 8 inches. 1509. (B. 1.) **£18 18s**

518 **St. Christopher.**
Woodcut.
Size 11 by 8 inches. (B. 283, 58.) **£2 2s**

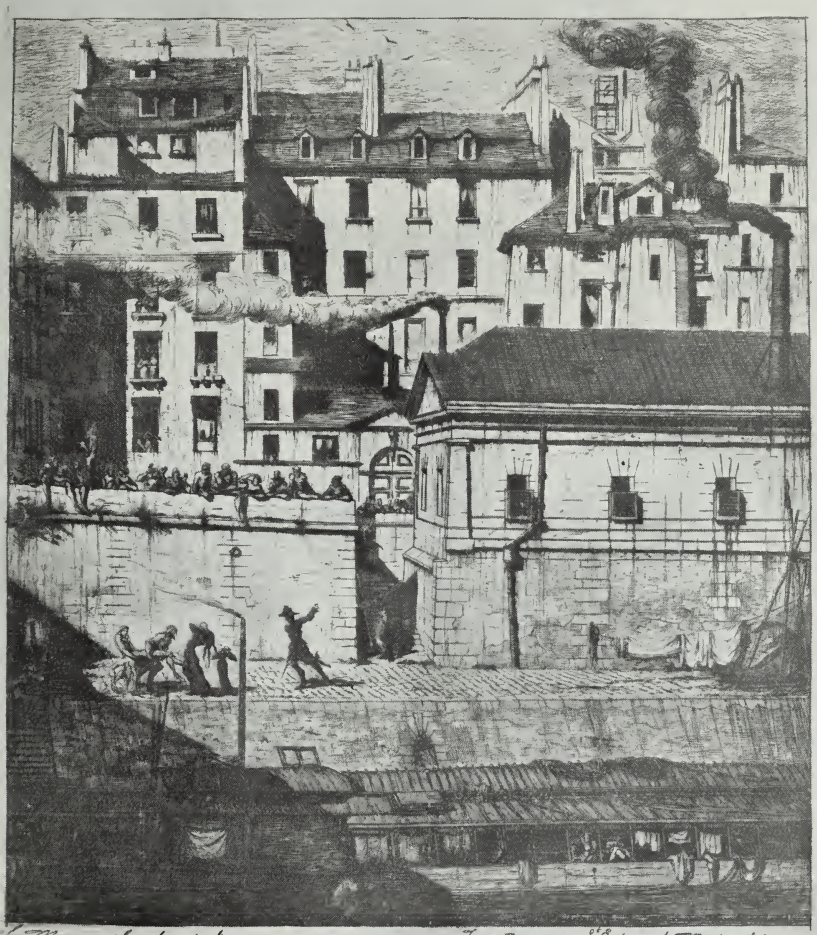
519 **St. George and the Dragon.**
Woodcut.
Size 6½ by 5 inches. (Bvii. 64.) **£1 10s**

520 **St. Jerome en Penitence.**
Woodcut.
Size 13¼ by 9 inches. 1509. (B. 63.) **£14 14s**

521 **Venus and Cupid.**
Woodcut.
Size 11⅛ by 7¾ inches, with margins. 1506. (B. 113.) **£8 8s**

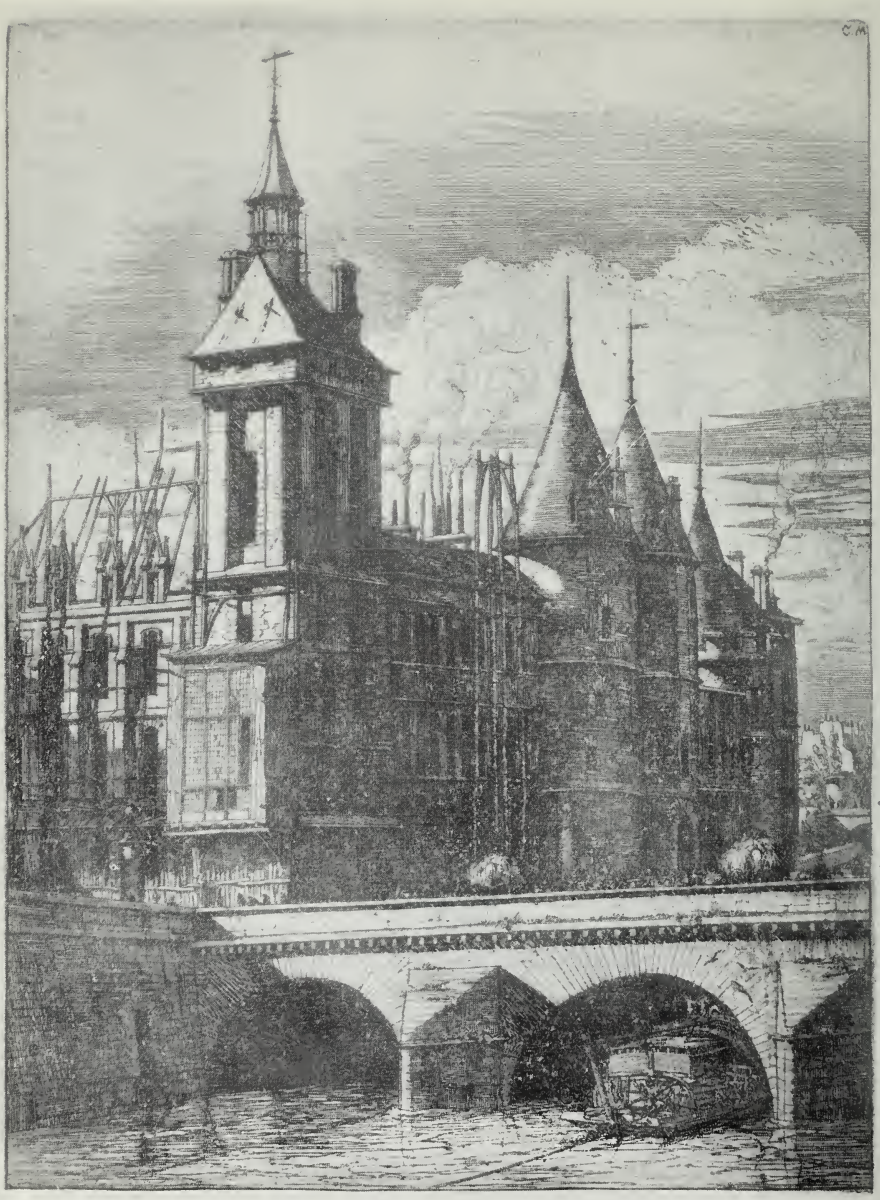
522 **Virgin and Child with St. Anne.**
Woodcut.
Size 9⅝ by 6⅝ inches. (B. 68.) **£4 4s**

PLATE XXI.



MERYON. LA MORGUE.

See Item No. 389.



Meryon. La Tour de l'Horloge.
See Item No. 393.

Cranach (Lucas)—*continued.*

523 **S. Anthony Carried Away by Demons.**
Woodcut.
Size $16\frac{1}{8}$ by $10\frac{7}{8}$ inches, with margins. (B. 56.) *Circa* 1520. **£4 10s**

MATTEO DI GIOVANNI DEI (fl. 1455).

524 **Conversion of St. Paul.**
Engraving on silver.
Size 5 by $3\frac{1}{4}$ inches. *C.* 1455. **£16 16s**

From the Serrati Collection.
Matteo Dei engraved the above for a pax for the confraternity of St. Paul and it is preserved in the Florence Gallery.

STEPHANUS ETIENNE DELAURE (1518-1595).

525 **Combats et Triomphes.**
Set of 12 very decorative line engravings of triumphal processions; battles between Roman soldiers, satyrs, etc.
All fine impressions in first states.
Size $2\frac{5}{8}$ by $8\frac{5}{8}$ inches, narrow margins. *C.* 1570.
(R. Dumesnil 281-292.) The Set, **£9 9s**

MASTER OF THE DIE (fl. c. 1532).

526 **The Virgin Crowned by Angels.**
Size $9\frac{1}{8}$ by $7\frac{7}{8}$ inches. (B. 8.) Fine impression. **£4 10s**

A. DURER.

COPPERPLATE ENGRAVINGS.

527 **The Assembly of Warriors.**
Size $5\frac{1}{8}$ by $5\frac{7}{8}$ inches, narrow margins. (B. 88.) **£10 10s**

528 **The Knight and the Lady.**
Size $7\frac{1}{2}$ by $4\frac{3}{4}$ inches. (B. 94.)
(SEE ILLUSTRATION, PLATE No. XXV.). **£24**

529 **Philip Melancthon.**
Size $6\frac{7}{8}$ by 5 inches. (B. 105.) **£15 15s**
From the Dent Collection.

WOODCUTS.

530 **Christ Crucified between the two Thieves.**
Size $8\frac{1}{2}$ by $5\frac{3}{4}$ inches. (B. 59.) **£4 10s**
From the Fisher Collection.

Durer (A.): **Woodcuts**—*continued.*

531 **Jesus Christ Celebrating the Last Supper with His Disciples.**
Seated at a table, in front of which is a basket of bread and a flagon.
Size $8\frac{7}{16}$ by $11\frac{7}{8}$ inches, with monogram and date. 1523. (B. 53.)
First state. **£2 10s**

532 **Coat of Arms of Hector Pomer, Prevost de S. Laurent.**
Size $11\frac{3}{4}$ by $7\frac{3}{4}$ inches, with margins. (B. 163.) **£7 12s 6d**

533 **Eight Patron Saints of Austria.**
SS. Quirenus, Maximilian, Florian, Severinus, Colomanus, Leopold, Poppo, Otto, all full lengths, standing, in robes, armour, with pastoral staffs, shields, spear, etc.
Size $6\frac{7}{8}$ by $14\frac{1}{4}$ inches. (B. 116.) *Circa* 1510. **£2 2s**

534 **Herodias Receiving the Head of John the Baptist.**
Size $7\frac{5}{8}$ by $5\frac{1}{8}$ inches. 1511. (B. 126.) **£7 7s**

535 **The Holy Trinity.**
God the Father supporting the body of Jesus Christ, the Dove above, and on either side several angels with the instruments of the Passion.
With the monogram and date, 1511. Large plate.
Size $15\frac{5}{8}$ by $11\frac{3}{8}$ inches. (B. 122.) **£9 9s**

With the cancelling lines.

536 **St. Catherine.**
Seated in profile to right, broken wheel beside her.
Size $9\frac{1}{2}$ by $6\frac{1}{2}$ inches. **£2 10s**

537 **The Three Bishops.**
Size $8\frac{3}{8}$ by $5\frac{5}{8}$ inches. (B. 118.) **£4 4s**

538 **Saint Barbara.**
Size $9\frac{1}{2}$ by $6\frac{3}{8}$ inches. (B. 24.) **£2 10s**

539 **St. Stephen, St. Gregory and St. Lawrence.**
Size $8\frac{3}{8}$ by $5\frac{5}{8}$ inches, with margins. (B. 108.) **£2 2s**

540 **Virgin with the Apple.**
Size $11\frac{7}{8}$ by $8\frac{3}{4}$ inches. 1518. (B. 101.) **£5 5s**

ALBRECHT GLOCKENDON (fl. 1485).

541 **The Entombment of Christ.**
Size $5\frac{1}{4}$ by $3\frac{1}{2}$ inches. (B. 11.) **£4 10s**

Slightly cut at sides.

HENDRIK GOLTZUIS (1558-1616).

542 **The Boy and Dog. (Son of Theodoric Frisius.)**

Young boy, standing under a tree, a bird held up in right hand, he is about to mount on the back of a large dog, castle, sea and cliffs in background.

Line engraving.

Size $13\frac{3}{8}$ by $10\frac{1}{4}$ inches, with inscription margin. 1599.

Fine impression of this scarce plate, which is considered the chef d'œuvre of Goltzius. **£10 10s**

543 **The Passion of Jesus Christ.**

Series of 12 very fine line engravings.

Size $7\frac{3}{4}$ by $5\frac{1}{4}$ inches, with narrow margins. 1596-8.

Fine impressions in first states. The Set, **£6 6s**

544 **The Virgin weeping over the dead Body of Christ.**

Etching on copper.

Size 7 by 5 inches. (B. 41.) 1596. **£5 15s**

FRANZ HOGENBERG (1530-1590).

545 **Erasmus.**

Half length, seated at a table, hands on open book, opening to left, showing sea coast and buildings.

Line engraving by **Hogenberg, H. Cock.** Excudebat.

Size 15 by $10\frac{1}{8}$ inches. 1555. **£14 14s**

Very scarce portrait.

HOLLAR.

546 **Amœnissimi Aliquot Locorum in diversis Provenciis jacetium Prospectus.**

Series of eight very fine views of various places and adjacent country around Bonn and Strassburg, Church of St. John in Strassburg, etc.

Size $3\frac{1}{2}$ by $6\frac{3}{4}$ inches. Eight views. **£5 5s**

547 **The Four Seasons.**

Spring.

A lady in fashionable dress, three-quarter length, standing, right hand pointing to vase of flowers on table.

Summer.

A lady, three-quarter length, handsome dress, veiled, fan in right hand, curtains behind, table to left.

Autumn.

A lady standing at a table, with a dish of fruit.

Winter.

A lady, three-quarter length, standing, in winter dress, muff, etc.

Set of four charming engravings beautifully and delicately engraved in line, verses under each. **Fine impressions.**

Size $9\frac{3}{4}$ by 7 inches. 1641. **£12 12s**

Hollar—*continued.*

548 **Great Chalice.**
Elaborately decorated with figures, angels, cherubs' heads, scripture scenes, floral and other decorations.
Very finely executed etching by **W. Hollar,** inscribed "Tabulam hanc olim ab Andrea Mantenio cum penna delineatam et nunc Londini in Æibus Arundelianis conservatum Wenceslaus Hollar Bohem."
Size 18½ by 9½ inches, with margins. 1640. **£10 10s**

549 **Ornatus Muliebris Anglicanus, or The Severall Habits of English Women from the Nobilitie to the Country Woman as they are in these times.**
Series of 26 engravings and title.
Size 5¼ by 2⅞ inches. 1638-40. The Set, **£9 9s**

550 **The Portraictures of King Edward the 3rd with the first 25 Knights Companions in the Habit of the Order and Surcoats of their Armes.**
The Procession of Queen Elizabeth and Knights of the Carter at the Feast of St. George.
Pair engraved by **Hollar.** Marcus Gerard inu.
Size 11¾ by 14¾ inches. 1666. (P. 578-580.) The Pair, **£4 10s**

551 **Heads.**
Portraits of ladies showing various types of headdresses.
13 small engravings on three sheets.
Average size 3⅞ by 2¾ inches. 1636-1646. The Series, **£5 15s**

552 **Catherine Howard, Queen of Henry VIII.**
Fur cloak and muff.
Brilliant impression. (P. 1712.)
3 by 2 1/16 **£3 10s**

553 **Hollar (Portrait of Himself).**
Half length, seated at a table, on which are drawing materials, holding a portrait, landscape seen through opening to right.
Size 6 by 4½ inches. Brilliant proof impression. **£5 10s**

D. HOPFER (fl. 1356).

554 **Panel of Ornament.**
Showing above, the Virgin adored by two angels, below, the Virgin and St. John at the foot of the Cross.
Size 13¼ by 4 inches. (B. 100.) **£7 7s**

555 **Eight Articles of The Dominican Order.**
Woodcut.
Size 8 by 11⅞ inches, with margins. *C.* 1520. **£2 10s**

PLATE XXIII.

Original lithograph by WHISTLER. STUDY.
See Item No. 449.

PLATE XXIV.

Original lithograph by WHISTLER. LITTLE NUDE MODEL READING.
See Item No. 455.

Hopfer (D.)—*continued.*

556 **Portrait of Martin Luther.**
In profile to right.
Woodcut by **Hopfer.**
Size 9 by $6\frac{1}{8}$ inches, with margins. 1523. (B. 86.) **£2 2s**

557 **The Three Mamelukes.**
Mounted on horseback, carrying banners.
Size $8\frac{3}{4}$ by $6\frac{1}{8}$ inches. (B. 57.) **£2 10s**

558 **The Three Good Jews** (Josué, David, Judas Maccabée).
The Three Good Heathens (Charles-magne, Artus roi d'Angleterre and Godefroi de Bourgogne).
Size $6\frac{1}{8}$ by $8\frac{7}{8}$ inches. (B. 53-4.) The Pair, **£4 4s**
From the Dent Collection.

559 **The Widow's Mite.**
The interior of a church, with scene representing the parable of the Widow's Mite.
Size $11\frac{1}{2}$ by 8 inches, with margins. *C.* 1520.
Brilliant impression. (B. 27.) **£6 6s**

JEROME HOPFER (fl. 1530).

560 **Portrait of Erasmus.**
Short half length in profile to right.
Etching.
Size $8\frac{1}{2}$ by $6\frac{1}{8}$ inches, narrow margins. (B. 62.) **£5 5s**

JOHN LLOYD.

Early English Mezzotinter. Fl. *Circa* 1650.

561 **Two Men Playing Cards, another looking on.**
Mezzotint.
Size $10\frac{3}{4}$ by $8\frac{3}{4}$ inches. 1676. **£3 3s**

LUCAS VAN LEYDEN (1494-1533).

562 **Adam and Eve.**
Seated either side of the Tree of Life. Eve holding the apple in her hand, the devil with a human head in tree above.
Etching on copper.
Size $3\frac{3}{8}$ by $4\frac{3}{4}$ inches. (B. 7.) (1508.) **£4 4s**

563 **Christ Presented to the People.**
Size $4\frac{5}{8}$ by 3 inches. 1421. (B 50.) **£3 10s**

ANDREA MANTEGNA (1431-1506).

564 **The Triumphs of Cæsar.**
Complete set of nine plates and the title (which carries the exceedingly rare columns on either side).
Very fine impressions of this scarce set.
Size 15 by 18¼ inches.
(See Illustration, Plate No. XXVI.) **£52 10s**

JAN MULLER (b. 1570).

565 **Minerva Arming Perseus.**
Line engraving by **Muller.**
Size 21½ by 15⅝ inches, and inscription margin.
Proof before all letters. **£4 4s**

PETRUS MYRICINUS (fl. 1650).

566 **The Seven Cardinal Virtues.**
Series of 7 plates by **Myricinus** after **Brughel.**
Size 8⅝ by 11¼ inches. Brilliant impressions. The 7 Plates, **£10 10s**

ADRIAN VAN OSTADE (1610-1685).

567 **A Painter in his Studio.**
Etching.
Size 9¼ by 6¾ inches. **£3 3s**

568 **Peasants Drinking and Smoking.**
Two men seated at table.
Etching by **C. F. Schmidt** after **Ostade.**
Size 10 by 8 inches, with margins. 1757. **£1 10s**

569 **La Poupée Demandée.**
Etching.
Size 4 by 3½ inches. 1670. **£6 6s**

CRISPIN VAN DE PASS (fl. 1600.)

570 **The Senses.**
Series of five line engravings depicting half length ladies in elaborate costumes, ruffs, jewels.
Size 6¼ by 5 inches, with margins. *Circa* 1620. The Set, **£4 10s**

SIMON VAN DE PASS (1590-1640).

571 **The Seven Wonders of the World.**
Series of 7 line engravings by **S. Pass.**
Size 7¾ by 9¾ inches, with margins. *Circa* 1630. The Set, **£4 4s**

HENRY PEACHAM (fl. 1630).

572 **The World is Ruled and Governed by Opinion.**

Allegorical female figure seated in a tree, on her knee a globe of the world, sceptre in right hand, and a chameleon on left, underneath two men, one a jester watering the tree. Verses below.

Line engraving. Size 11 by 8¼ inches. *Circa* 1630. **£3 3s**

Henry Peacham was born at Mimms, Hertfordshire; tutor for a time to the children of the Earl of Arundel; amateur rather than professional artist, and was also author of a book called "The Complete Gentleman," published 1633. Died about 1650.

C. PENCZ (1500-1550).

573 **The Six Triumphs, i.e.,**

The Triumph of the Famous.
The Triumph of Love.
The Triumph of Chastity.
The Triumph of Time.
The Triumph of Death.
The Triumph of Eternity.
Set of six plates.
Size 5⅝ by 8⅛ inches. (B. 117-122.) The Set, **£8 8s**

574 **The Life of Christ.**

Complete Set of 26 engravings.
Size 1⅛ by 2½ inches. (B. 30-54.) The Set, **£18 18s**

575 **The Five Senses.**

Series of five small line emblematic engravings represented by female figures.
Size 3¼ by 2 inches. (B. 105.) **£7 7s**

576 **The History of Tobit.**

Series of seven plates.
Size 2⅞ by 4¼ inches. 1543. (B. 13-19.) The Series, **£7 7s**

From the Dent and from the Lely Collection.

577 **The Seven Acts of Mercy.**

Series of 7 circle engravings.
Size 2¼ inches diameter. (B. 58-64.) The Series, **£6 17s 6d**

578 **The Poet Virgil Suspended in a Basket.**
The Punishment of the Courtesan.

Pair. Size 2½ by 3⅜ inches. (B. 87, 88.) The Pair, **£4 4s**

From the Fountain Collection.

579 **The Judgment of Paris.**

Size 2½ by 3⅜ inches. (B. 89.) **£2 2s**

From the Fountain Collection.

RAIMONDI AND HIS SCHOOL.

580 **L'Homme tenant une femme par les mains.**

Man and woman, full length, standing face to face, the man holding the woman's right arm and the woman holding the man's right wrist.

Line engraving, brilliant impression in First State. (B. 471.) 8vo. **£3 3s**

From the Marshall and Reiss Collections.

581 **Apollo, Hyacinth, and Cupid.**

Size 11⅞ by 9 inches. 1506. **£10 10s**

REMBRANDT (1608-1669).

582 **The Crucifixion.**

The small square plate showing one cross only.

Size 3¾ by 2⅝ inches. (1634.) (M. 193.)

Fine impression in first state. **£7 7s**

583 **The Angel Appearing to the Shepherds.**

Size 10¼ by 8⅝ inches, thread margins. 1634. (M. 191.)

(SEE ILLUSTRATION, PLATE No. XXXI.). **£42**

584 **Portrait of Jan Asselyn.**

Size 7⅜ by 6¾ inches. (M. 161.) **£21**

585 **Johannes Lutma.**

Three-quarter length, seated in high-back chair, holding in right hand a statuette, on table to left, scallop shell, a box of gravers and a hammer.

Size 7¾ by 5¾ inches, with narrow margins. 1656. (M. 171.) **£21**

586 **An old man shading his eyes with his hand.**

Size 5½ by 4½ inches, with narrow margins. (W., 260.) **£5 5s**

587 **Joseph telling his Dreams.**

Size 4⅜ by 3¼ inches, with narrow margins. (M. 205.) II. **£8 8s**

588 **The Raising of Lazarus.**

Size 14¾ by 10⅛ inches, narrow margins. (M. 188.) **£21**

589 **The Death of the Virgin.**

Size 15¼ by 12¼ inches, with margins. 1639. Second State. (W. 104.) **£15 15s**

Rembrandt—*continued.*

590 **The Second Oriental Head.**
Size 6 by $4\frac{3}{4}$ inches. Date assumed, 1635. (M. 123.) **£12 12s**

591 **The Mountebank.**
Size 3 by $1\frac{1}{2}$ inches, narrow margins. 1635. **£9 9s**

RUBENS (PETER PAUL).

592 **St. Catherine Standing on a Wheel.**
Size $11\frac{1}{2}$ by 8 inches. **£4 10s**

PRINCE RUPERT (1619-1682).

593 **Head of the Executioner of St. John the Baptist.**
Early mezzotint.
Size $5\frac{1}{8}$ by $6\frac{3}{8}$ inches. *C.* 1650. With the monogram. **£17 17s**

Presentation Copy "From Ozias Humphrey to Miss Caroline Watson," etc.
Prince Rupert was at one time the supposed inventor of mezzotint engraving and his prints are extremely scarce and correspondingly valuable.

ROBETTA (born *circa* 1450).

Florentine Engraver.

594 **The Adoration of the Kings.**
The Virgin seated in the centre between two tree trunks, above three angels carrying a banderol, the Infant is seated on her knees, and holding box in both hands, the Magi, two of whom are kneeling, are on both sides in front, and are accompanied by the men of their suite, in background is a landscape, with a river between mountains. The name Robetta is engraved at bottom to right just below the bonnet of one of the Magi.
Size $11\frac{3}{4}$ by $10\frac{3}{8}$ inches. **£9 9s**

Flourished in Florence from about 1490 to 1520, worked after Filippo Lippi and Sandro Botticelli.
Robetta had an excellent fancy and composed with facility.

TOBIAS STIMMER (born 1539).

595 **The Nativity.**
Interior of stable, in centre the Virgin kneels before the Infant, to right St. Joseph spreads his hands over a fire, to left two men kneeling, another looking in at open doorway.
Woodcut.
Size $9\frac{1}{4}$ by $6\frac{1}{2}$ inches. *Circa* 1560. **£7 7s**

AECIDUIS SADELER (1575-1629).

596 **Ferrara (Duchess of).**

Three-quarter length, standing, left hand on shoulder of negro page.
Line by **Sadeler** after **Titian.**
Size 11¾ by 9½ inches, with margins.
Brilliant proof before all letters. **£9 9s**

From the Mariette Collection, with his signature and date 1660.

PIETER SCHENCK (1645-1715).

597 **Lady Playing Violincello.**

Mezzotint by **Schenck** after **N. Visscher.**
Size 13¼ by 9¾ inches. *C.* 1680. **£3 10s**

J. THOMAS, OF YPRES (1610-1673).

598 **Portrait of Titian, 1477-1576.**

Half length in profile to left, cap, beard, fur collar on coat, chain over right shoulder, with inscription under.
Very fine mezzotint by Thomas of Yprés.
Size 12½ by 9¾ inches, showing full plate mark. 1661.
A remarkably fine impression of this very rare plate. **£65**

Thomas of Yprés, one of the earliest known Mezzotinters, probably learned his art from Prince Rupert in 1657, and this portrait of the celebrated Venetian painter is generally regarded as his masterpiece.
The present impression is from the Morrison Collection.

WALLERANT VAILLANT (1623-1677).

One of the First Engravers in Mezzotinto.

(Visited England in the Suite of Prince Rupert, and in conjunction with and also independently engraved a great variety of plates.

599 **Bust of a Warrior.**

Turning to right, long beard, armour.
Very fine mezzotint engraving.
Size 7¾ by 5¾ inches. *Circa* 1660. **£3 3s**

GERALD VALCK (born 1625).

600 **Trumpeter Presenting Letter to a Lady.**

Mezzotint by **Valck** after **G. Terburg.**
Size 15 by 12 inches, narrow margin. *Circa* 1650.
Fine impression. **£10 10s**

P. VAN SOMER (1649).

601 **Ferdinand Maria, Duke of Bavaria, and his Secretary.**
Half length, seated at table, cloak with ermine, his Secretary writing by his side.
Mezzotint by **P. Van Somer** after **Raphael.**
Size 11¾ by 9½ inches. 1670. **£7 7s**

JAN JORIS VAN DER VLIET (*c.* 1610-1635).

602 **Christ and the Woman of Samaria.**
Etching.
Size 10½ by 8¼ inches, with margins. 1635. **£3 3s**

603 **Head of a man with curly hair.**
Etching after **Rembrandt.**
Size 9 by 7½ inches. 1634. **£2 2s**

604 **Oriental Head.**
Etching after **Rembrandt.**
Size 9 by 7½ inches. **£2 12s 6d**

605 **Monk with Book and Hour Class.**
Etching.
Size 13½ by 8⅝ inches. (B. 14.) **£2 10s**

606 **St. Jerome Praying in a Cavern.**
Etching after **Rembrandt.**
Size 14¼ by 11¼ inches, with margins. 1631. **£3 3s**

607 **Woman Reading.**
Etching after **Rembrandt.**
Size 10⅞ by 9 inches, with margins. *C.* 1630. **£2 2s**

608 **Lot and his Daughters.**
Etching after **Rembrandt.**
Size 10¾ by 8¾ inches, inscription margin. 1631. **£2 2s**

LUCAS VAN LEYDEN.

609 **Christ Presented to the People.**
Size 4⅝ by 3 inches. 1421. (B. 50.) **£3 10s**

610 **David Playing before Saul.**
Saul is seated on a throne listening to David, who stands before him with a harp; in background bodyguards and officers.
Size 10 by 7¼ inches. (B. 27.) **£17 17s**

Leyden (Lucas Van)—*continued.*

611 **La Promenade.**
A lady and gentleman walking in wooded landscape.
Size 4½ by 3 inches. 1420. (B. 144.) **£3 10s**

612 **Mahomet and the Monk Sergius.**
Size 11¼ by 8½ inches. 1508. (B. 126.) **£21**
From the Fisher Collection.

613 **Samson and Delilah.**
She is seated on a mound by the recumbent figure of Samson, cutting his hair; in background armed Philistines are waiting to seize Samson; rocks and trees behind.
Size 11⅛ inches by 7⅞ inches. (B. 25.)
Very fine impression of this scarce plate. **£40**

WALLERANT VAILLANT (1623-1677).

(One of the earliest mezzotint engravers, he is said to have visited England in the suite of Prince Rupert; and to have learnt from that Prince the then newly discovered process of scraping in mezzotint.)

614 **Portrait of Melchiori Lydel.**
In oval, half length, clerical gown, cap.
Mezzotint by **Vaillant.**
Size 10⅛ by 7⅝ inches, inscription and thread margins top and sides. **£6 10s**

AENEAS VICO (1520-1567).

615 **The Academy of Baccio Bandinelli.**
Interior of a studio with students at work.
Line engraving by **Vico** after **Bandinelli.**
Size 12 by 18¾ inches.
Fine impression in first state. (B. 49.) **£5 5s**

CORNELIUS VISSCHER (1629-1658).

616 **The Pancake Woman.**
Dutch interior with peasant family seated round fireplace.
Line by **Visscher.** Clement de Jonghe exc.
Size 17 by 13½ inches, with margins.
Fine impression before the address of Clement de Jonghe. **£8 8s**

"This print is one of Visscher's best works, and fine impressions before the address are very rare."—W. Smith. Catalogue of Visscher's Works.

617 **The Rat Catcher.**
Size 14⅞ by 12½ inches, narrow margins. *Circa* 1650.
Brilliant proof before all letters. **£14 14s**
With P. Mariette, 1670, on the back.

618 ——— **Another.** Print state. **£4 4s**

PART V.

Naval and Military.

NAVAL ENGAGEMENTS AND SHIPS.

SHIPS.

619 **A View of H.M. Ships in Ordinary at Plymouth.**

Lines of Warships, each with the name under, plan of the coast on either side, and vignette views.

Finely executed water-colour drawing by **Lieut. W. Parker, R.N.**
Size 13 by 39¼ inches. *Circa* 1812. **£2 12s 6d**

620 **H.M.S. "Agamemnon,"** 91 guns, getting under weigh from Spithead.

Lithograph in colours by **T. C. Dutton** after **O. W. Brierly.**
Size 15½ by 24 inches, with margins. 1853. **£6 6s**

621 **The Peninsular and Oriental Steam Navigation Company's Screw Steam Ship "Himalaya."**

Lithograph in colours by **T. C. Dutton.**
Size 16 by 25½ inches, with margins. 1853. **£5 5s**

622 **The Peninsular and Oriental Steam Navigation Company's Steam Ship "Mooltan."**

Tinted lithograph by **T. C. Dutton.**
Size 15½ by 24¼ inches, with margins. *C.* 1850. **£4 4s**

623 **H.M.S. Duke of Wellington, 131 Guns.**

Tinted lithograph by **T. C. Dutton.**
Size 16 by 24 inches, with margins. 1853. **£5 5s**

624 **The Moment of His Majesty George IV.** leaving the Royal Yacht to land in Scotland in August, 1822.

Animated scene showing the various vessels, "Royal George," "Royal Sovereign," etc., decorated with flags, City of Edinburgh, and mountains in background.

Aquatint in colours by **W. Bennett** after **Schetky.**
Size 16 by 23¾ inches, with margins. 1822.
Proof impression with the inscription written in by the Artist. **£4 4s**

Naval Engagements and Ships—*continued.*

625 **Mathews's Action off Toulon, February 11, 1744.**

Line engraving in colours by **W. H. Toms** after **J. Main,** showing the situation of the various vessels and a view of the disabled ships.

Key and description of the battle under.

Size 19 by 29 inches, with margins. 1744. **£4 4s**

A British fleet under the command of Admiral Mathews mustered off Toulon. On February 9 a Franco-Spanish fleet appeared outside Toulon. On the 11th the British engaged the enemy.

The Namur (Admiral Mathews) and the Marlborough reduced the Royal Philip to a wreck, but she still had her colours flying so Matthews sent a fireship in upon the enemy; but unfortunately she was prematurely set on fire and blew up with all on board.

The encounter appears to have been undecisive

626 **Byng's Action off Minorca.**

Set of four engravings showing the position of the English and French Fleets in the Action on the 20th May, 1756.

Size 15 by 19¾ inches, with margins.

Published according to Act of Parliament, 1757, for Admiral Byng's Trial. The four plates, **£2 10s**

Admiral Byng was sent to prevent the French taking Minorca, 1756; reached Port Mashon 19 May, handled his ships unskilfully and was defeated 20 May. Sentenced by Court-Martial to death for neglect of duty, 1757.

627 **Reduction of Havana.**

Series of 12 line engravings by **Mason** after **Serres.**

Size 15¾ by 25 inches, with margins. 1762. The Series, **£31 10s**

A large fleet was sent from the West Indies to attack Havana when war was declared with Spain, also four thousand men sailed from England under General the Earl of Albemarle in the fleet of Admirals Sir George Pocock and the Hon. Augustus Keppel, and on August 14 Havana fell into the hands of the besiegers.

628 **Action between the "Quebec" and "Surveillante."**

The Distressed Situation of the "Quebec" and the "Surveillante," a French Ship of War, 1779.

Line by **J. Caldwell** after **Geo. Carter.**

Size 17 by 23¼ inches, with margins. 1780. **£8 8s**

With the rare Key Plate.

629 **Approach of the Floating Batteries before Gibraltar,** on the Morning of the 13th September, 1782.

Defeat of the Floating Batteries before Gibraltar, on the Night of the 13th of September, 1782.

Pair of aquatints in brown by **Tomkins** and **Jukes** after **J. Cleveley.**

Size 10 by 14½ inches, with margins.

Fine impressions. The pair, **£9 9s**

Durer. Knight and the Lady.
See Item No. 528.

PLATE XXVI.

MANTEGNA'S TRIUMPH OF JULIUS CÆSAR.

Complete set of title and 9 large chiaro-scuro engravings, by Mantegna. 1599.

See Item No. 564.

Naval Engagements and Ships—*continued.*

630 **Engagement Off the Dogger Bank, August 5, 1781,** between Vice-Admiral Parker and the Dutch Fleet.
Line engraving by **R. Pollard** after **D. Serres.**
Size 17¼ by 23¼ inches, with margins. 1782. **£14 14s**

631 **Engagement Off the Dogger Bank,** between the British and Dutch Fleet.
Line engraving in colours by **F. Chesham** after **Robt. Dodd.**
Size 17 by 23½ inches, with margins. 1782. **£9 9s**

632 **A View of the Grand Fleet in the Order of Sailing under the Command of Admiral Earl Howe in 1790.**
Aquatint in colours by **R. Havell.**
Size 10¼ by 20¾ inches, with margins. 1834. **£4 4s**

633 **Howe's Victory Off Ushant, June 1st, 1794.**
A Sketch of the British Fleet, Commanded by Admiral Earl Howe in line of battle engaging (on the Memorable 1st of June, 1794) the French Fleet, Commanded by Mons. Villeret Joyeuse.
Showing four lines of ships with MS. index of their names, number of guns carried and their various commanders, numbers of the killed and wounded and ships taken, also extract from the London Gazette extraordinary, giving Howe's letter to the Admiralty.
In contemporary water colours and pen and ink.
Size 24 by 32¾ inches. *Circa* 1794. **£5 5s**

634 **Mercator's Chart showing the Track of Earl Howe's Fleet in Pursuit of the French National Fleet from 19th May.**
With a sketch of the position of both Fleets in Line of Battle when the English were bearing down on the enemy and reached within random shot on the 1st of June, 1794, when the general action commenced, gloriously terminated in the total defeat of the French.
Also references of names of various ships.
Aquatint in colours by **J. Wells** after **James Bowen,** master of the Queen Charlotte. **R. Livesay,** Excudt.
Size 25¼ by 30½ inches. 1794. **£5 5s**

635 **Duncan's Victory Off Camperdown.**
Admiral De Winter's resignation on board the "Venerable," October 11, 1797.
Stipple engraving by **D. Orme** after **Orme.**
Size 20⅜ by 24⅜ inches, with margins. 1800.
Fine impression with the key plate. **£5 5s**

Lord Duncan engaged the Dutch Fleet off Camperdown, October 11th, 1797, and defeated the Dutch Admiral De Winter.

Naval Engagements and Ships—*continued.*

635a **Operations in the Texel, 1799.** The British Troops landing in Holland. View of the Second Division of the British Army commanded by Sir Ralph Abercromby landing on the Beach near Keick Down on the 27 August, 1799.
Aquatint in colours. Published by **R. Dodd.**
Size 17½ by 27½ inches, with margins. 1800. **£7 7s**

636 **The Alexander Captured by a French Squadron, Nov. 6, 1794.**
Aquatint in colours by **J. Wells** after **F. Guest.**
Size 16¼ by 26¼ inches, with margins. 1800.
Fine impression. **£22 10s**

A French Squadron of five sail of the line, under Rear Admiral Nielly, escorting a convoy from Lisbon, fell in with the *Alexander*, Capt. Bligh, and *Canada*, Capt. Hamilton, off the Scilly Isles. After gallantly sustaining the attack of three ships for two and a half hours the Alexander surrendered, having lost thirty-six of her crew; but the Canada managed to escape.

637 **Rodney & De Grasse in the West Indies, 1782.**
H.M.S. Barfleur Capturing the Ville de Paris.
Line engraving in colours by **Francis Chesham** after **Robt. Dodd.**
Size 17 by 23½ inches, with margins. 1794. **£9 9s**

638 **The Mermaid & Brutus.**
The Situation of H.M.S. "Mermaid," Oct. 10, 1795, at Requin, on the Windward Coast of Grenada, run aground in chase of the French Corvette "Brutus," in endeavouring to prevent the landing of troops and ammunition.
Aquatint by **R. Pollard** after **N. Pocock.**
Size 15½ by 25¾ inches, with inscription margins. 1798. **£2 10s**

639 **Duncan's Victory off Camperdowne, Oct. 11th, 1797.**
"The Victory Obtained Over the Dutch Fleet by the British Squadron of the North Sea under the Command of Admiral Duncan in the Action of the 11th of October, 1797."
Line by **T. Hellyer** after **Thos. Whitcombe.**
Size 17¼ by 27¾ inches, with margins. 1799. **£16 16s**

640 **Capture of the Diamond.**
Very brilliant aquatint in colours by **J. Jukes** after **J. T. Serres.**
Size 14¾ by 22¾ inches, with margins. 1803.
Proof impression. **£8 8s**

The "Diamond" frigate, Capt. Sir W. Sydney Smith, having ventured into the port of Havre, was overpowered by armed luggers, and having four men killed and seven wounded, was captured.

Naval Engagements and Ships—*continued.*

641 **Cockrane off the Isle Aix.**

The "Pallas," 38 guns, Captain Lord Cockrane, engaging the French Frigate "Minerve," 44 guns and three brig-corvettes, in view of the French Squadron, lying at anchor in the road of the Isle of Aix, on May 14, 1806.

Pair of aquatints by **J. Wells** after **N. Pocock.**
Size 25⅝ by 16½ inches, with margins. 1806.
Proofs before all letters. The pair, **£21**

642 **Battle of Trafalgar, Van Division.**
Battle of Trafalgar, Rear Division.
Victory of Trafalgar, in the Rear.

View of the total defeat of the Combined Fleets of France and Spain, with the Tenders of the British Fleet saving their conquered enemies from the flames of their own Vessel.

Series of 3 aquatints in colours, engraved and painted by **R. Dodd.**
Size 17⅝ by 28¼ inches, with margins. 1806.
Brilliantly printed in Colours.
(SEE ILLUSTRATION, PLATE No. XXXII.). The 3 plates, **£110**

643 **Battle of Trafalgar.**

An Accurate Plan of the Three Positions of the British Fleet. Before Lord Nelson commenced the Action with the combined Squadrons of France and Spain, 1805.

Published by Laurie & Whittle, 1805. **18s**

644 **Battle of Trafalgar.**

"England Expects Every Man to do His Duty."

Scene on board the deck of the Victory. Nelson, the central figure, is falling wounded.

Mezzotint in colours by **C. Turner** after **J. Parry.**
Size 18½ by 23¾ inches, with narrow margins. 1805. **£15 15s**

645 **View of the Hon. Company's Ship "Warren Hastings,"** a few minutes before her Action with "La Premontaise" (French Frigate), on the 21st June, 1806.

Situation of the Hon. Company's Ship "Warren Hastings," after four hours' fighting and being compelled to strike to "La Premontaise."

Pair of aquatints in colours after **R. Dodd.**
Size 12⅜ by 17½ inches, with margins. *Circa* 1806. The pair, **£36**

"The *Warren Hastings* was chased by the French forty-gun frigate *Premontaise.* At 11 a.m. the British merchantman shortened sail and cleared for action, and after standing on for some time the *Premontaise* gave and received a smart fire which wounded the Indiaman's foremast, shot away her mizenmast and rendered most of her guns useless. In this helpless state no other course remained to the nobly-defended ship than to surrender."

Naval Engagements and Ships—*continued.*

646 **Boats of the Quebec and Consorts at Norderney.**

Aquatint in colours, by and after **J. H. Clark.**
Size 15¾ by 22½ inches, with margins. 1813. **£15 15s**

"On August 1 a British squadron, consisting of the frigates Quebecs, Raven, Exertion, and Redbreast, and hired armed cutters Alert and Princess Augusta, while cruising off the Texel, received information of some Danish gunboats, which induced Captain Hawtayne to despatch ten boats from the squadron with one hundred and seventeen men, under the Command of Lieutenant Samuel Blyth, to cut them out. On the 2nd the boats entered the river Jahde, and came in sight of the enemy lying at anchor within the Island of Norderney. The boats were received with a severe fire, but Lieutenant Blyth in the Quebec's barge pulled rapidly towards the first and in a short time was on her deck and had gained possession. In ten minutes all three vessels were captured."

647 **Capture of the Vincejo.**

First View of H.M. Sloop "El Vincego," I. W. Wright, Esq., Commander, taken in the Bay of Quiberon on the 8th of May, 1804.

Second View of H.M. Sloop "El Vincego," I. W. Rright, Esq., Commander, taken in the Bay of Quiberon, on the 8th of May, 1804.

Pair of aquatints by **J. Clark.** "From a Drawing by C. Hillier, late Master of H.M. Sloop El Vincego."

Size 13 by 18 inches, with margins. 1817.

Finely printed in colours. The pair, **£18 18s**

"The British brig *Vincejo*, while lying becalmed at the entrance to the Morbihan, on the coast of Bretagne, was attacked by a French flotilla consisting of six brigs and eleven luggers. The *Vincejo* engaged her numerous foes for upwards of two hours but having only a crew of fifty one men and twenty four boys, was compelled to surrender."

648 **Napier's. The Glorious Achievement of Admiral Napier, C.B.,** by the total defeat and Capture of the Miguelite Squadron off Cape St. Vincent on the 5th July, 1833.

Aquatint after **W. J. Huggins.**
Size 13¾ by 21⅞ inches, with margins. 1834.
Brilliantly printed in colours. **£14 14s**

With key under "shewing the Position of Admiral Napier's Fleet bearing down on Don Miguel's Squadron."

PLATE XXVII.

One of the Water Colour drawings by WEBBER.
Illustrating Capt. Cook's Third Voyage.
See Item No. 712.

PLATE XXVIII.

One of the Water Colour drawings by WEBBER.
Illustrating Capt. Cook's Third Voyage.
See Item No. 712.

Military Battles, Costumes and Reviews.

BATTLES.

649 **Prestonpans.**

Plan of the Battle at Preston 21st Sept. By an Officer of the Army who was present.

Size 18¾ by 27½ inches, with margins. 1745.

With descriptive text and references. **£2 2s**

650 **Verona** (Battle of).

Soldiers attacking another group of soldiers in a square, officers on horseback, cannon firing, village in distance to left.

Very fine pen and ink wash drawing.

Size 18 by 26½ inches. *Circa* 1800. **£1 10s**

651 **A Grand View of the British Troops making their Landing at Aboukir in Egypt.**

Comprising one large view of the Landing at Aboukir in Egypt, a portrait of Sir Ralph Abercromby, and seven small views, in colours:

Sir Sidney Smith commanding the Marines on shore.
Sailors dragging the Artillery.
View of Pompey's Pillar near Aboukir.
General Menou mounted on a Dromedary.
Lord Keith on board the Foudroyant.
The Janifsary Gun Boat protecting the Landing of the troops.
The Head of the Sphinx near Aboukir.

Size 17 by 13¾ inches, with margins. 1801. **£4 4s**

652 **Santarem.**

A Pictorial Plan of the Town and Post of Santarem in Portugal, occupied by the French under Marshal Massena, March, 1811, and a View of Santarem from the opposite Bank of the Tagus.

Pair of aquatints in colours by **Clark** and **Dubourg.**

Size 8¼ by 11½ inches, with margins. 1811. The pair, **£2 2s**

653 **Napoleonic Wars.**

The Barbarous and Inhuman conduct of Bonaparte in sacrificing his sick and wounded by Burning the Bridge over the Berizina at Stoudenza.

The Disgraceful Flight of Bonaparte from the Battle of Krasnir.

Pair of aquatints **printed in colours** by **J. Hassel.**

Size 11½ by 18 inches, with margins. 1813. The pair, **£8 8s**

Battles—*continued.*

654 **Battle of Castalla,** in Valencia, 13th April, 1813; wherein the small advance of the British Army entirely defeated with prodigious slaughter all the efforts of Suchel's chosen troops; at the Point of the Bayonet.
Aquatint in colours by **Clark** and **Dubourg** after **Lieut.-Col. Reeves,** 27th Reg.
Size 13 by 19¾ inches, with margins. 1814. **£4 4s**

655 **La Bataille de Nations de Leipsic, 1813.**
Aquatint in colours by **J. L. Rugendas.**
Size 18½ by 21½ inches, with margins. **£4 4s**

656 **Battle of the Pyrenees.**
Victory of Vittoria.
Pair of very fine aquatints in colours, etched by **H. Moses,** aquatinted by **C. Lewis** after **J. M. Wright.**
Size 18½ by 26¾ inches, with margins. 1814.
Brilliant impressions. The pair, **£52 10s**

657 **Battle of Waterloo.**
Very fine and spirited drawing in water colours by **William Heath.**
Showing the charge of the French curassiers.
Size 12¼ by 22 inches. *Circa* 1820. **£14 14s**

658 ——— **Ditto.**
Aquatint in colours by **Reeve** after **Heath.**
Size 14½ by 21⅝ inches, with margins. 1816. **£10 10s**

659 ——— **Ditto.**
Aquatint in colours by **R. Reeve** after **W. Heath.**
Size 14½ by 21½ inches, with margins. 1837. Lettered proof. **£3 3s**

660 ——— **Ditto.**
Line engraving by **John W. Cook** after **Alex. Sauerweid.**
Size 18½ by 29¾ inches, narrow margins. 1819. **£3 3s**

661 **The Field of Battle, Waterloo as it appeared July 24, 1815.**
Aquatint in colours.
Size 4¼ by 24 inches, with margins. *Circa* 1815. **£1 1s**

662 **The Battle of Waterloo from Mont St. Jean.**
Aquatint in colours. Published by Bowyer.
Size 13 by 22½ inches, with margins. *Circa* 1816. **£1 10s**

663 **Plan of the Battle of Waterloo.**
In colours with descriptive letterpress in Italian and vignette of the Battle.
Size 21½ by 31½ inches. *Circa* 1815. **£1 1s**

MILITARY COSTUMES.

664 **Sketches of British Soldiers.**

Set of Six very fine Plates, showing the full uniforms of the various Regiments, mounted and on foot, mentioned under.

Lithographs in colours.
Size 12¼ by 18⅝ inches.
Mounted, with title in gold under. 1861. The Set of Six, **£9 9s**

Plate I. 1st Life Guards Trumpeter.
,, ,, ,, Private.
,, ,, ,, Corporal.
Royal Horse Guards (Oxford Blues), Corporal Major.

Plate II. 6th Inniskilling Dragoons, Sergeant.
6th Dragoon Guards (Carabiniers), Corporal.
2nd Royal North British Dragoons (Scots Greys), Corporal
11th (Prince Albert's Own) Hussars, Corporal.
17th Lancers, Sergeant.

,, III. Royal Artillery, Horse Sergeant.
,, ,, Field Gunner.
,, ,, Garrison Sergeant Major.

,, IV. Royal Engineers and Military Train, Driver.
,, ,, ,, ,, ,, Sergeant.
,, ,, Sergeant.
,, ,, Corporal.
,, ,, Sapper.

,, V. Grenadier Guards, Drummer.
,, ,, Sergeant Major.
,, ,, Private.
Scot Fusilier Guards, Pipe Major.

,, VI. Regiments of the Line:—
41st Regt. (The Welch) Band; 40th Regt. (North Lincoln), Drummer; 55th Regt. (Westmoreland), Private; 1st Bat. Rifle Brigade, Private; 29th Regt., Pioneer; 32nd Light Infantry, Sergeant; 78th Highlanders (Ross-Shire Buffs), Piper; 78th Highlanders, Corporal.

665 **The British Army.**

Large plate in colours by **J. Harris** after **O. Norie,** showing the different uniforms of the British Army.
Size 15¾ by 28¾ inches, with margins. 1863. **£4 10s**

666 **1st Life Guards.**

Officer on horseback, soldiers in background.
Aquatint in colours by **John Harris** after **H. de Daubrawa.**
Size 15½ by 11½ inches, with margins. 1842. **£3 10s**

667 **2nd Life Guards** (Officer).

Lithograph by **J. W. Giles** after **E. Martens.**
Size 12 by 9 inches, with margins. 1844. **£3 3s**

Military Costumes—*continued.*

668 **Royal Horse Guards Blue.**

A trumpeter (full dress), a drummer on horseback and regiment behind.

Lithograph in colours by **A. O. Driscoll** after **W. Heath.**
Size 11¼ by 8½ inches, with margins. 1841. **£2 2s**

669 **4th Irish Dragoon Guards.**

Field Officer of the Day, with Orderly.
Lithograph in colours by **Giles** after **Daubrawa.**
Size 12 by 9 inches, with margins. 1841. **£3 10s**

670 **Her Majesty's 76th Regiment of Foot** (The Duke of Wellington's West Riding Regiment).

Lithograph in colours by **W. Sharpe.**
Size 14½ by 21¾ inches. 1859. **£1**

671 **M. M. Les Gardes du Corps du Roi.**
M. M. Les Mousquetaires Noirs.
M. M. Les Gendarms du Roi.
M. M. Les Chevau Legers du Roi.

Series of 4 engravings in colours.
Size 8½ by 12½ inches, with margins.
A Paris chez Martinet. *Circa* 1800. The 4 plates, **£4 4s**

REVIEWS.

672 **Military Review of the British Army on the Occasion of the Marriage of Prince Albert to Queen Victoria.**

Tableau General de l'Armée R. Bretanique.

Large and very decorative plate showing Prince Albert and Queen Victoria riding at the head of a number of Officers, various Regiments lined up on either side and reaching into distance to left. Beyond is seen the City of London and the Thames. To right, on high ground, soldiers with cannon.

Aquatint by **Hilscher** after **Opitz.**
Size 18¼ by 26¾ inches, with margins. 1841.
Brilliantly printed in colours. **£45**

673 **His Majesty (George IV.) Reviewing the Volunteer Corps Assembled in Hyde Park, in honor of his Birthday, June 4, 1799.**

Large and very decorative aquatint by **R. Earlom** after **R. Smirke.**
Size 23¼ by 35 inches, with margins. 1801.
Printed in colours. **£15 15s**

Reviews—*continued.*

674 **Tableau Général de l'Infanterie Autrichienne.**
Tableau General de la Cavallerie Autrichienne.
Pair of aquatints by **H. Mansfeld** after **W. Kobell.**
Size 18 by 24 inches, with margins.
Brilliantly printed in colours. The pair, **£18 18s**

675 **H.R.H. the Prince Regent** accompanied by his Illustrious Visitors their Imperial and Royal Majesties, the Emperor of Russia and the King of Prussia, and attended by Marshal Prince Blucher, the Hetman Slatoff, and several distinguish'd Foreign and British Officers in Hyde Park, after the Review on the 20th June, 1814.
Very fine aquatint in brown by **E. Scriven** after **A. Sauerwied.**
Size 15¼ by 29⅜ inches, with margins. 1815. **£15 15s**

676 **The Grand Quintuple Alliance of England, Russia, France, Austria, and Prussia.**
Very fine aquatint in colours representing the Allied Sovereigns and also General Officers who fought the battles of Dresden, Leipsic, and Waterloo, assembled on horseback in their various uniforms.
Engraved by **W. T. Fry** and **R. Reeve** after **W. Heath.**
Size 20½ by 26½ inches, with margins. 1819.
With key-plate. Brilliant impression. **£12 12s**

677 **Parade of the Scots Fusileer Guards at Buckingham Palace . . . on the morning of their departure for the Seat of War, 1854.**
Lithograph by **E. Walker** after **C. H. Thomas.**
Size 13½ by 19 inches, with margins. 1854. **£5 5s**

678 **Ceremony of Te Deum by the Allied Armies on the Square of Louis XV. at Paris.**
Aquatint in colours.
Size 11 by 20 inches, with margins. 1813. Published by R. Bowyer. 1815. **£4 4s**

679 **The Paris Militia Setting Out for Versailles on the 5th of October, 1789.**
Aquatint in colours. Published 1789 by B. Vander Gucht.
Size 10 by 22½ inches, with margins. **£3 3s**

PART VI.

AMERICANA.

PORTRAITS, VIEWS AND POLITICAL CARTOONS.

680 **Arnold** (Benoit, died 1801).

Three-quarter length in uniform, right hand extended, left hand on hip, city in distance to left.

Mezzotint. Published by Thos. Hart.

Size 13 by 9⅞ inches, with inscription margin. 1776. **£14 14s**

"Commanded the Provincial Troops sent against Quebec, through the Wilderness of Canada, and was wounded in Storming that City, under General Montgomery."
Inscription on plate.

681 **Clinton** (Sir Henry, *K.B.*, 1738-1795).

In oval, half length, wig uniform.

Stipple engraving in brown by **Bartolozzi** after **J. Smart.**

Size 6¾ by 5⅛ inches. 1780. **£6 6s**

Born in Newfoundland; Captain of New York Militia; fought at Bunker's Hill; second in command in America, 1776; Commander-in-Chief, 1778; took Charlestown, 1780; Gov. of Gibraltar, 1794.

682 **Franklin** (Benjamin, 1706-1790). Statesman and Philosopher.

Half length, seated, coat edged fur, chart "Philadelphie" before him.

Line by **D. A. S. Sculp.** Benonig apud Ludovicum Inig.

Size 13¼ by 9¼ inches, with margins. **£5 15s**

683 **Howe** (Richard, Earl, 1726-1799).

Three-quarter length, standing, naval uniform, right hand holding sword, left pointing, ships in background.

Mezzotint by and after **Corbett,** i.e., **R. Purcell.**

Size 13¾ by 9⅞ inches, with inscription margin, except line of publication. 1777. **£14 14s**

Commander-in-Chief of his Majesty's Fleets in America, Forced the Passage of the Delawar, 1777, etc.

AMERICAN INDIANS.

684 **Bowles** (Wm. A.). **Chief of the Embassy from the Creeke and Cherokee Nations, one of a colony of Welsh descent in North America called the "Madawgwys."**

Half length, plumes in cap, gorget, light hunting shirt, armlet.
Large and fine mezzotint by **J. Grozer** after **Hardy.**
Fine impression.
Size 16½ by 11¼ inches, **with full uncut margins.** 1791. **£9 9s**

685 **Cunne Shote, the Indian Chief,** a great Warrior of the Cherokee Nation.

Half length, standing, feather in hair, blanket, Gorget with "G. R. III," knife in hand, trees in background.

Mezzotint by **J. McArdell** after **F. Parsons.**
Size 13¾ by 10 inches, with margins. *Circa* 1762. **£6 6s**

One of the Cherokee Embassy, who arrived from South Carolina in London in 1762.

686 **Tee Tee Neen Ho Ga Row. Emperor of the Six Nations.**

Full length, standing, under tree, holding up bead work in right hand, wolf at his feet.

Mezzotint by **J. Simon** after **J. Verelst.**
Size 15¾ by 10¼ inches, with narrow margins. **£7 7s**

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687 **Jones** (Capt. John Paul, 1747-1792).

Paul Jones shooting a Sailor who had attempted to Strike his Colours in an Engagement.

Full length, in uniform and Scotch cap, on board of a man-of-war, the right arm extended and holding a pistol with which he is shooting a sailor to left, drawn sword under left arm, wounded sailors lying on deck, American flag above, etc.

Mezzotint from the original picture by **John Collet** in the possession of Carrington Bowles.
Size 13⅞ by 9⅞ inches, with good margins. 1779.
Choice Impression in Colours, Excessively Rare. **£16 16s**

Commander of a Squadron in the Service of the Thirteen United States of North America. 1779.

688 **McKean** (Thomas).

Half length, powdered wig, dark coat, frilled cravat. Arms under.
Stipple by **David Edwin** after **Gilbert Stuart.**
Size 12 by 8½ inches, with margins. 1803. **£12 12s**

"Governor of the Commonwealth of Pennsylvania, Vice President of the State Society of Cincinnati, etc."

Americana—*continued.*

689 **Monckton** (Hon. Robert, 1726-1782).

Three-quarter length, standing, uniform, gorget, right hand on hip, left holding hilt of sword, hat under arm, rock to left, in distance a town and fort, with river and canon in front.

Fine mezzotint.

Size 14 by 10 inches, with margins. *Circa* 1765. **£20**

Second son of first Viscount Galwey. Was Governor of Nova Scotia in 1755, and obtained many successes against the French and their Indian Allies. Was second in command to Wolfe at Quebec, where he was wounded. Was Governor of New York. Governor and M.P. for Portsmouth.

690 **Paine** (Thomas, 1736-1809).

Half length in square border, dark coat, ruffles, right hand holding placard on knee lettered "In the course of Liberty and My Country," books in background.

Mezzotint by **J. Watson** after **C. W. Peale.**

Size 11 by 9 inches, with margins. 1783. **£14 14s**

Emigrated to America, 1775. Became acquainted with Franklin; commenced publication of his works at Philadelphia; "Common-Sense" and the "American Crisis" appeared in 1776. "Rights of Man" were published in London, 1771-2. "Age of Reason," 1794-5. Went to France with Colonel Lorrens in 1781 and passed through many adventures there and in England; finally returned to America in 1802, and died in New York, 1809.

691 **Pearson** (Sir Richard, 1731-1806).

Three-quarter length, naval uniform.

Mezzotint by **Jas. Watson** after **Chas. Grignion.**

Size 14 by 11 inches, with margins. (1780). **£9 9s**

Captain in the Navy; captured by John Paul Jones while commanding the Serapis; knighted for his brave resistance to superior force.

692 **Seabury** (Samuel, *D.D.*).

Three-quarter length, in clerical robes, right arm resting on book on rock, landscape in background.

Line engraving by **Sharpe** after **T. L. Duche.**

Size 18¾ by 14¼ inches, with margins. 1786. **£5 5s**

Bishop of Connecticut.

PLATE XXIX.

One of the Water Colour drawings by WEBBER.
Illustrating Capt. Cook's Third Voyage.
See Item No. 712.

PLATE XXX.

One of the Water Colour drawings by WEBBER.
Illustrating Capt. Cook's Third Voyage.
See Item No. 712.

Americana—*continued.*

693 **Tarleton** (Lieut.-Col., 1754-1833).

Whole length, standing, with left foot on cannon, on which lies a standard, uniform, hands holding the hilt of sword, to left two horses' heads, with a soldier holding the bridle.

Large mezzotint by **J. R. Smith** after **Sir J. Reynolds.**

Size 25¼ by 15½ inches, with inscription and thread margins top and sides. **£27 10s**

The inscription margin has been slightly repaired.
Distinguished Soldier. Served with much distinction in the American War in 1776-81 under Lord Cornwallis. Published in 1787 a "History of the Campaign in the Southern Provinces." M.P. for Liverpool.

694 **Washington** (George).

Full length, in uniform and cocked hat, on horseback, advancing to right, drawn sword in right hand extending across body, battle scene in right distance.

Mezzotint "Done from an original drawn from life by **Alex. Campbell,** of Williamsburgh, in Virginia," published as the Act directs, 9th Sept., 1775, by **C. Shepherd.**

Size 13⅝ by 9¾ inches, inscription margin only. **£21**

"General and Commander-in-Chief of the Continental Army in America."

695 **Whitefield** (Rev. George A. M., 1714-1770).

Three-quarter length, in pulpit, preaching, looking to front, wig, bands, black gown, both hands raised, open Bible on cushion, window behind.

Mezzotint by **Greenwood** after **Hone.**

Size 15 by 11 inches, with margins. 1769. **£7 7s**

Missionary to Georgia, 1738-9; Minister of Savannah, Evangelical Preacher in N.Y., Penn., Md., Va., Carolina, and elsewhere; died at Newburyport, Mass.
GREENWOOD THE ENGRAVER WAS BORN IN BOSTON, MASS., AND WAS THE FIRST AMERICAN MEZZOTINTER OF NOTE.

696 **Wolfe** (General James, 1726-1759).

Whole length, standing, undress uniform, gun and bayonet, pointing with left hand, soldiers attacking on heights behind.

Mezzotint by **C. Corbutt.**
Size 12¾ by 9¾ inches, with margins. *Circa* 1760.
Fine impression. **£21**

Commander in N. America, killed at Siege of Quebec.

Americana—*continued.*

Wolfe (General James)—*continued.*

697 ——— **Another portrait.**

Half length, wig, uniform, hat under left arm, plan "Quebec" to left, battle scene and town behind.

Mezzotint by **R. Purcell** after **F. Turin.**

Size $11\frac{1}{8}$ by $8\frac{5}{8}$ inches, inscription margin only (line of publication gone). *Circa* 1777. **£12 12s**

698 ——— **The Death of General Wolfe at Quebec.**

General Wolfe, full length, reclining on the ground, supported by his officers, a soldier approaching to left, regiment behind.

Mezzotint engraving, printed for **R. Sayer** and **J. Bennett.**

Size 14 by 10 inches. 1779.

Rare impression in colours. **£18 18s**

699 ——— **Ditto.** Another Impression in Black. **£10 10s**

VIEWS AND PLANS.

700 **Six very fine line engravings,** from designs by **Governor Pownal,** painted by **Paul Sandby** and engraved by the latter and also **James Peak, William Elliot** and **Peter Benazech.**

Size $14\frac{1}{2}$ by 21 inches, with margins. *Circa* 1780. **£24**

1. View in Hudson's River of the Entrance of what is called The Topan Sea.
2. Views of the Falls on the Paissaick.
3. A View in Hudson's River of Pakepsey and the Catts Kill Mountains.
4. View of the Great Cohoes Fall, on the Mohawk River.
5. Design to represent the beginning and completion of an American Settlement or Farm.
6. View of Bethlem, the Great Moravian Settlement in the Province of Pennsylvania.

RATZER PLAN AND VIEW OF NEW YORK.

701 **New York.—Plan of the City of New York and its Environs,** Surveyed and laid down. Published Jan. 12, 1776.

Engraved on two large sheets. The lower half of the second sheet occupied by a magnificent large oblong panoramic view of New York City, with title as follows: "S.W. View of the City of New York taken from the Governours Island at . . . ." **£110**

This view is "dedicated by His Excellency's most Obedient Servant B. Ratzer, Lieut. in His Majesty's 60th or Royal American Regiment, to His Excellency Sir Henry Moore, Bart., Captain General and Governor in Chief in and over His Majesty's

Americana—*continued.*

Views and Plans—*continued.*

Province of New York and the Territories depending thereon in America, Chancellor and Vice Admiral of the Same.

The two sheets have never been joined, a decorative border line runs round three sides of both sheets.

702 **Plan of the Encampment and Position of the Army** under His Excellency Lieut.-General Burgoyne at Swords House on Hudson's River near Stillwater on September 17th with the Positions of that part of the Army engaged on the 19th September, 1777.

Drawn by **W. C. Wilkinson,** Lt. 62d Regt. Asst. Engr.

Engraved by **Wm. Faden.** 1780. **£9 9s**

703 **The Seat of Action between the British and American Forces,** or, An Authentic Plan of the Western Part of Long Island, with the Engagement of the 27th August, 1776, between the King's Forces and the Americans; containing also Staten Island and the Environs of Amboy and New York, with the Course of Hudson River from Courtland, the Great Magazine of the American Army, to Sandy Hook.

From the surveys of **Major Holland.**

Size 17¾ by 15¾ inches. 1776. **£7 7s**

704 **View of the Falls of Niagara, North America,** taken about a mile below the largest Fall.

Large and very fine aquatint by **J. W. Edy** after **C. B. Fisher.**

Size 24⅛ by 37 inches, with margins. 1800.

Open Letter Proof Impression.

Brilliantly printed in colours. **£14 14s**

705 **Pennsylvania. The Great Elm Tree of Shackamaxon** (now Kensington).

Very fine aquatint in colours by and after **C. Lehman.**

Size 15 by 19½ inches, with margins. *Circa* 1827. **£18 18s**

POLITICAL CARTOONS.

706 **The Bostonians in Distress.**

Ten men imprisoned in a large cage lettered "Boston" suspended from a tree, "Liberty Tree" standing on the edge of harbour; small boat with sailors feeding the prisoners with fish; soldiers and cannon at foot of tree.

Mezzotint, published by **Sayer** and **Bennett.** 1774.

Size 12¾ by 9¼ inches, with margins. **£13 18s**

Very scarce.

Americana—*continued.*

Political Cartoons—*continued.*

707 **Den Britsen Leopard tot Reden Gebracht.** (The British Leopard brought to Reason.)

To left a figure representing England, in front of him the English leopard and Dutch lion, behind the latter is another Englishman holding a trident to which is attached by a chain "Lisbon." A Dutchman, holding paper "Falst Duyn Chat," at his side a placard "Nieuw Yorck Pouleroun," etc., points with his left hand to figures representing France, Spain, and America.

America is shown as a female figure seated on bales of merchandise, holding naked sword in left hand and thirteen arrows in her right, while France places the Cap of Liberty on her head.

Within a circle are figures representing Empress of Russia, Kings of Sweden, Denmark and Prussia, and a female figure the Free States of Holland.

Rare sheet of letterpress in Dutch under.

Size 10⅝ by 13¼ inches, with large margins. *Circa* 1770-80. **£7 7s**

708 **The English Lion Dismember'd,** or the Voice of the Public for an Enquiry into the Loss of Minorca, with Adl. B—gs plea before his Examiners.

In centre a lion standing, one paw, "Minorca," cut off, the two hind paws lettered "Oswego" and "Nova Scotia"; behind stand group of soldiers, peasants and courtiers.

"Minorca" is lost and our American Colonies in danger. "And de oder limbs too, when Nova Scotia be ours den New York and all de Continent beware."

On the left a representation of the trial of Admiral Byng, with plan and verses "B——gs Plea."

Line engraving.

Size 8¼ by 13¼ inches, with margins. *Circa* 1757. **£1 10s**

709 **Jones** (Paul). **Broadside, "Brave Jones' Achievements,** or The Wasp's Frolic." Composed by the unfortunate Mr. Russell.

A poem of 11 stanzas, four lines each; [also] "Hulls Victory, or The Capture of the Guerriere," a poem, 14 stanzas, four lines each.

The above two poems, in parallel columns, on one sheet, 4to.

Probably printed at Newburyport. *C.* 1813. Rare. **£5 5s**

PLATE XXXI.

REMBRANDT. ANGELS APPEARING TO THE SHEPHERDS.
See Item No. 583.

BATTLE OF TRAFALGAR. R. Dodd.
(1 of 3 plates). Printed in Colours.
See Item No. 642.

Americana—*continued.*

Political Cartoons—*continued.*

710 **A Political Lesson.**

General Gates falling from a horse, his head against a milestone, "To Boston VI miles," signpost "To Salem."

Mezzotint by **J. Dixon.**

Size 13 by 10 inches, with inscription margin. 1774.

Fine impression of this rare political cartoon. **£18 18s**

Gates (Horatio, 1728-1806), One of the leading American Generals. Burgoyne capitulated to him 13th Oct., 1777. He was defeated by Cornwallis 1780, and superseded by Congress.

711 **The Fall of Washington,** or Maddy in Full Flight.

Sailors and others standing on sea shore, Washington in flames in background.

Caricature in colours.

Published 1814 by **S. W. Fores.** **£4 4s**

In 1814 the British fleet scoured the American Coasts, made descents on various places, and took and burned Washington.

Captain Cook's Third Voyage to the South Seas.

WEBBER'S WATER-COLOUR DRAWINGS.

712 **WEBBER** (J.). **A most interesting collection of forty-six Water-Colour Drawings** made by this artist, who accompanied Captain Cook on his third and last voyage. The drawings depict costumes, customs, portraits of the natives, and the topography of the islands visited. The drawings are mounted in a large folio album, green morocco gilt, the sizes varying from 9⅛ inches by 6⅞ inches, to 16 inches by 25¾ inches.

(SEE ILLUSTRATIONS, PLATE Nos. XXVII., XXVIII., XXIX., AND XXX.).

£1,250

This Unique Collection, comprises:—

A View of Christmas Harbour in Kerquelen's Land.
The Inside of a Hippah, in New Zealand.
A View at Anamooka.
The Reception of Captain Cook, in Hapaee.
A Night Dance by Men in Hapaee.

(Continued over)

Webber (J.)—*continued.*

A Night Dance by Women in Hapaee.
Poulaho, King of the Friendly Islands, drinking Kava.
A Flatooka, or Morai in Tongataboo. Small drawing.
A Flatooka, or Morai in Tongataboo. Large drawing (varying from the engraved view).
A Human Sacrifice, in a Morai, in Otaheite.
The Body of a Tee, a Chief, as Preserved after Death, Otaheite.
A Young Woman of Otaheite bringing a present.
A Dance in Otaheite.
Another scene. A Dance in Otaheite, interior. Not Engraved.
A War Canoe, with Warriors.
A View of Huaheine (varying from the engraved view).
A Morai, in Atooi.
The Inside of the House in the Morai, in Atooi.
An Inland View in Atooi.
An Inland View in Atooi. Another View.
A Man of Nootka Sound.
A Woman of Nootka Sound.
A View of the Habitations in Nootka Sound.
The Inside of a House in Nootka Sound.
A View of Snug Corner Cove, in Prince William's Sound.
A Man of Prince William's Sound.
A Woman of Prince William's Sound.
A Man of Oonalashka.
A Woman of Oonalashka.
Canoes of Oonalashka.
The Tschuktschi and Their Habitations.
Sea Horses.
Inhabitants of Norton Sound and Their Habitations.
The Inside of a House in Oonalashka.
Tereoboo, King of Owyhee, bringing presents to Captain Cook.
A Man of the Sandwich Islands, Dancing.
A Canoe of the Sandwich Islands, the Rowers Masked.
A Man of the Sandwich Islands in a Mask.
A View of Karakakooa, in Owyhee.
A Sledge of Kamtschatka.
A View of the Town and Harbour of St. Peter and St. Paul, in Kamtschatka.
Summer and Winter Habitations, in Kamtschatka.
Natives in the Interior of a Hut.
View on Sea Shore, large tree in centre.
View of a Tomb.
View of a Tomb on Sea Shore.

Engraved portraits of Captain James Cook, by J. K. Sherwin and F. Bartolozzi, and Captain James King, by F. Bartolozzi, are also inserted in the volume.

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